The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 5, 1921

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THE NATIONAL THEATRICAL WEEKLY

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"FROLIC" AND "SALLY" LEAD BD'WY ON NEW YEAR'S EVE

All Previous Business Records in Theatrical History Shattered—Attractions Play to Capacity Houses—"Frolic" Scaled to $10.50—"Tip-Top" to $7.70—"First Year" Gets $6.60

With top prices ranging from $5.50 to $10.50, and every house on Broadway playing to capacity, this New Year's Eve went down as the biggest in the history of America, from a financial viewpoint. From Times Square to Columbia Circle, the White Way swarmed with anxious pleasure-seekers, who sought consolation from the arid wastes of what was once the most convivial spot in the world, in the theatre. Those who had not the foresight to acquire pasteboards, soon learned what a hopeless quest was their's. Some, the more faint-hearted, immediately surrendered to complacent speculators, who were not slow to realize the strength of their position, the strategic value of which aided them in reaping a richer harvest than they had ever dreamed of. Others rushed almost hysterically to a box-office, only to be met by a sad shake of an inmate's head. Almost for the first time in the annals of the metropolis, people could be seen struggling for an opportunity to humble themselves before the once much despised "spec."

The Midnight Frolic, which, strictly speaking, does not come under the head of pure theatrical entertainment, drew over $7,000, 692 persons paying $10.50 each, for show and chow privileges. The Roof, the normal capacity of which is 510, was specially arranged to accommodate what would ordinarily be an overflow crowd. The admission fee was $5.50 straight, $5.00 being charged for the dinner.

"Sally," also a Ziegfeld production, which was scaled to $5.50 top, garnered around $6,500 for Flo. Hundreds had to be turned away, every available inch of space having been eagerly grabbed up by persons who were only too anxious to view the show vertically.

"Tip-Top," Fred Stone's immensely popular vehicle, scaled to $7.70 top, had little trouble gathering close to $6,000. The house was sold out long before the performance was due to start. This show has been in such great demand that it could have turned them away even if it had been scaled much higher than it actually was.

Nora Bayes and her "Family Tree," which seems to be shooting its roots deep into the Lyric Theatre, had to be content with a paltry $5,895.

The new "Passing Show of 1921," which opened last Wednesday night at the Winter Garden, followed close on Nora's heels with $5,800, playing to $5.50 top. In fact, all the other houses in town were scaled this way with the exception of "The First Year," Frank Craven's play in which he is appearing at the Little Theatre, which was tuned to a slightly higher key—$6.60, in fact. This tiny house, which seats only 553 persons, hauled down no less than $2,300, an amount which is little short of phenomenal considering its size. The other Golden attraction, "Lightnin'," in which Frank Bacon has been comfortably established for the past two years and a half, playing at the Gaiety, also a small house, seating but 870, passively allowed about $3,100 to swell its already bulging coffers.

Selwyn attractions, including "Tickle Me," Arthur Hammerstein's production, took in a total of $14,437. Frank Tinney and Co. appearing at the Selwyn Theatre in the above production, enticing $5,037. At the Apollo, "Jimmie," with Frances White, drew $5,400, while "The Mirage," in which Florence Reed is starring at the Times Square Theatre, played to a flat $4,000.

The three George M. Cohan shows broke all previous records for receipts during their respective engagements. "Mary," the show with the success of which "Love Nest" has had so much to do, took the prize in this entry with $4,960, most of which was frantically shoved over the glass counter at the Knickerbocker. "The Meanest Man in the World," a play that has been put over almost entirely by Cohan's presence in the cast, was a good second, at the Hudson Theatre, with $4,463. "The Tavern," however, proved to be an even better third, gathering $4,204 at the George M. Cohan Theatre, which has a seating capacity of only 1,072. One of the most interesting features of this play's metropolitan existence has been the remarkable way in which it "caught on" after having made a rather dubious start. For the last six weeks it has been playing to very big houses and its survival has been only another vindication of its producer's uncanny judgment in matters theatrical.

"Welcome Stranger," Aaron Hoffman's comedy, which has been producing consistently big results, brought in $4,500 at the Cohan and Harris Theatre, where its New Year's Eve performance set a record for one night's receipts. At the Plymouth, a much smaller house, "Little Old New York" did amazingly well by attracting almost $4,000, which is almost half of what it has been accumulating in an entire week.

"Ladies' Night," the Turkish bath farce which Al Woods has been exploiting at the Eltinge Theatre these past five months, jammed them in so tight that the audience readily caught the atmosphere of the play, and payed $4,160 for that estimable privilege. This show, by the way, has the distinction of being the only one under Al's auspices in New York, an honor rarely conferred upon other productions of the master bedroom-farceur in a long, long time.

Brock Pemberton, who is beginning to achieve a fine if yet embryonic place for himself as a producer, has had one of the most consistent money-getters of the season in "Enter Madame," Gilda Varesi's extremely clever comedy. The Fulton had been sold out long before the New Year's Eve performance, which drew $3,950. "Miss Lulu Bett," his latest production, which is a dramatization of Zona Gale's novel of the same name, drew about $2,500 at the Belmont Theatre, where it opened a week

(*Continued on page 7*)

ACTRESS GETS BIG JUDGMENT

Evelyn Young, formerly of Overholt, and The Young Sisters, who was seriously injured a couple of years ago when a bus in which she was riding to entertain the soldiers at Camp Merritt, collided with another bus belonging to the same company, has been awarded a judgment for $3,600 against the owners of the Camp Merritt Tenafly buses.

The case was tried for the plaintiff in the Supreme Court at Hackensack by attorneys Samuel L. Hirschburg and Howard Mc. Kay who sued for $10,000 as a result of the injuries inflicted which included a fractured nose, concussions of the brain, bruises, contusions and impairment of the eyesight which necessitated the plaintiff wearing glasses. The injuries received April 25, 1919, prevented Miss Young from earning her living on the stage for over a year and a half.

PLOHNS GET "PITTER PATTER"

Max and Eddie Plohn have purchased the interests of William B. Friedlander in the musical piece "Pitter Patter," which on Saturday closed a run at the Longacre theatre, and now are the sole owners of the piece, which at the time it was produced boasted of an almost endless number of stockholders.

Friedlander, who wrote the music and lyrics of the piece, also figured in the billing matter as its producer and was supposed to own the controlling interest in it.

Marty Sampter, also had an interest in the piece and this was also taken over by the Plohns a few weeks ago. "Pitter Patter" opened at the Longacre on September 28 and during its fifteen weeks' run has made some money for its producers.

This week it is playing in Washington, with Brooklyn, Wilmington, Atlantic City and Philadelphia to follow.

BURNS SUES FOR REWARD

PORTLAND, Oreg.—Ed. Richardson, of Oregon City, Oreg., who was awarded half of the $15,000 reward for the arrest of John Doughty, of Toronto, former secretary of Ambrose J. Small, the missing theatrical man, was sued here today for $2,500 by the Burns Detective Agency. The suit is based on the charge that Richardson took the circular through which Doughty was identified from the office of the Burns agency.

The complaint alleges that at the time of the arrest Richardson was carrying a card of the Burns agency.

"TAVERN" BEATS "MEANEST MAN"

The receipts for the matinee and night performances of the George M. Cohan piece "The Tavern" last Wednesday, exceeded the amount taken in by "The Meanest Man in the World," the other Cohan play, by a little over two hundred dollars.

Cohan has listened to a lot of good natured kidding from the members of the "Tavern" cast regarding it, for "The Meanest Man in the World," in which he is personally appearing, was a hit from the opening night while the "Tavern" got away to a slow start and for a time its future was in the balance.

HAGENBACK ZOO CLOSED

HAMBURG, Germany, Dec. 31.—The famous Carl Hagenback Zoo, known the world over as the largest zoological gardens in the world, and founded by the famous animal trainer, has been closed because of inability to secure food for the animals.

HARLEM THEATRE ROBBED

The Harlem Grand Theatre, of No. 119 East 125th St., was visited by burglars on Sunday night, who carried off a safe weighing over 400 pounds containing the receipts for three days amounting to over $3,000.

The safe with its back ripped open was found on Monday outside the Oakland golf links in Flushing, miles away. The rear of the theatre is 150 feet from the East 126th Street police station and in addition to the money carried away the thieves took many valuable papers.

To gain entrance to the theatre the robbers first sawed down a large iron gate, which was locked, and then with a "can opener" cut their way through a sheet iron door leading to the rear of the theatre. To get into the office of the manager, Joseph Wall, where the safe was kept, the thieves cut away the heavy steel hinges on the door. The safe is of modern manufacture and stands three feet high by two and one-half feet thick, and it is the belief of Mr. Wall and J. H. Hirsh, one of the proprietors, that the thieves were unable to open the safe in the theatre and were afraid to work so close to the police station that they decided to carry it away.

"They must have had an automobile," said Mr. Hirsh today, "for the safe weighs more than four hundred pounds, and to get it into an automobile I believe the robbers backed the automobile into the alley in the rear of the theatre and then lifted the safe into the automobile."

COLLIER TO HAVE OWN THEATRE

CHICAGO, Ill., Jan. 3.—William Collier, now acting at the Cohan Grand Opera House in the "Hottentot," threatens to become next season a producing manager in a New York Theatre, which he may take under his sole direction. A theatre in the neighborhood of Broadway and Forty-second street has been offered him on a long lease.

For some time Collier has contemplated having a theatre of his own, in view of the fact that he is a strong favorite with New York audiences, and plays nearly every season there. He travels little and in some seasons not at all.

"Apart from the satisfaction it would give me to have my own theatre in New York," he says, "the demand for houses by producers is so great, that, as a business investment, it is good to control one or more. The demand for playhouses in New York is so heavy that many attractions are forced to keep to the road.

"The situation is the same in Chicago. New York and Chicago are two theatrical centers of the country, and a long run in either city is of immeasurable value to a play when it takes to the road.

"Should I take the New York theatre which is offered to me I would divide my time between that city and Chicago, and possibly one other city, leasing my New York theatre during my absence."

DECKER HOPELESSLY INSANE

James Haverly Decker, for years prominent in the show business, at one time manager of the Primrose & Dockstader Minstrels, later manager of the Lew Dockstader show and afterwards with the Shuberts, is insane at the Central Islip, L. I., Sanitarium.

Decker's mental condition is said to be hopeless.

A. L. ERLANGER ACQUIRES 5 MORE HOUSES FOR HIS CHAIN OF THEATRES

Purchases 100-Year Lease of Cincinnati Grand Opera House and the Powers, Blackstone, Colonial and Illinois of Chicago, and Buys Sites for Two More

Two announcements made last week, give forth the information that A. L. Erlanger has acquired five more theatres, one of these in Cincinnati, which is his latest acquisition, and four in Chicago. The Cincinnati house was secured late last week, and is the Grand Opera House, on which Erlanger purchased a 100-year lease from Mr. and Mrs. Charles P. Taft, the principal owners. At the same time, Erlanger bought out the entire interest which John H. Havlin, who was manager of the Grand Opera House for some time, had in the theatre. The house passed immediately into Erlanger's possession and opened on Monday, January 3rd under his direction with Ethel Barrymore in "Declasse." He intends to spend over $200,000 during the coming year in improving the house. The same staff who operated the theatre under John H. Havlin, are being retained.

The Chicago houses secured by Erlanger were part of the holdings of the late Will J. Davis, and were acquired by him through his attorney, Levy Meyer. They are the Powers, Blackstone, Colonial and Illinois Theatres. The amount of cash figuring in the Chicago deal, has not been given out. Incidentally, Erlanger has purchased two sites for the building of two new theatres in the Windy City.

Special significance attaches to Erlanger's Chicago deal at this time by reason of the ultimate booking situation that it tends to develop. The old K. and E. booking syndicate is not only still in existence but is still functioning as such. And not only that but both members of the erstwhile firm of Klaw and Erlanger still retain an equal interest in the famous booking syndicate.

Yet at the present time Erlanger is developing a personal booking exchange that already stretches from coast to coast and bids fair to outrank the old K. and E. route department.

With four theatres in Chicago under his direct control, houses which have been playing nothing but the finest class of theatrical attractions and the Cincinnati house, Erlanger not only becomes the most potential theatrical factor in the Middle West but one of the most potential theatrical factors in the United States. Which is nothing new for Erlanger, except that in the old days he was not only closely associated with Marc Klaw but he also had the affiliation of such theatrical figures as Charles Frohman, Alf. Hayman, Al Hayman, Daniel Frohman, David Belasco, Will J. Davis and Fred J. Nixon-Nirdlinger.

At the present time Erlanger's principal managerial associates are Flo Ziegfeld and Charles Dillingham, with whom he is interested not only in the lease of the New Amsterdam Theatre but also several others outside of New York.

In addition to the Chicago houses mentioned, Erlanger also controls the Olympic Theatre.

FIRST MINSTREL ANGEL IS DEAD

John W. Steele, better known as "Coal Oil Johnny," is dead, and in his passing has departed the first "angel" of a minstrel show in the United States.

Steele financed and backed the Smith and Gaylord's minstrels, bought a locomotive, sleeping and baggage car; he also hired the Crosby Opera House at Erie, Pa., and advertised a "monster benefit," which the manager tried to prevent as lowering the class of the house, but when "Coal Oil Johnny" offered to buy the theatre and produced $200,000, the performance was given.

SCHOOL HAS PICTURE COURSE

The William Penn High School in Philadelphia has added a course in motion pictures to its study of literature and it is meeting with such marked success that it may be adopted by other schools.

Mabel Dodge Holmes, the teacher in English at the school, originated the course.

JUNE MILLS CASE CONTINUED

CHICAGO, Ill., Jan. 3.—The case of June Mills, an actress, against T. G. O'Connor for damages as the result of the falling of an awning near the Rialto Theatre, scheduled for trial before Judge McKinley last week was postponed owing to the fact that Miss Mills is out of the city and was unable to appear.

TANNEN OUT OF BAYES SHOW

Julius Tannen is out of the Nora Bayes show, "Her Family Tree," and Frederick Raymond, Jr., is in his place.

Tannen, when interviewed, refused to discuss the matter, but it is understood there was some friction which resulted in the change in the cast.

"BLIND WIVES" SHOWING

A special private showing of "Blind Wives" will be given by William Fox on the morning of December 30, at the Broadhurst Theatre. It is an adaptation of Edward Knoblock's "My Lady's Dress." Marc McDermott and Estelle Taylor have the leading roles.

LEVINE ATTACHES WARDROBE

TRENTON, N. J., Jan. 3.—Contending that Laura Walker, leading woman in Taylor Holmes' production, "The Ghost Between," which appeared at the Grand Theatre here last week, had broken an agreement that she had signed with him, Benjamin A. Levine, lessee of the Grand and operator of theatres in Camden and Philadelphia, caused the wardrobe of the actress to be attached.

Levine claims that she agreed to appear in a show produced some time ago by him, and that she failed to abide by the terms of the contract. The attachment was to insure a claim for $500. A bond that is satisfactory to the Trenton City District Court was furnished by Miss Walker and the wardrobe was released. Miss Walker has a suit pending in New York against Levine. She bases the action on the ground that the breach of the same contract was on his part.

EUGENE WALTER BANKRUPT

Eugene Walter, author of "The Easiest Way," "Paid in Full" and other plays, last week filed a voluntary petition in bankruptcy in the United States District Court. He declared his liabilities as $7,479, all unsecured claims, and announced there were no assets.

Among the creditors mentioned in the petition are Max Hart, money loaned in 1919, $2,100; David Belasco, money advanced in 1919, $500; Harry Wolff, money loaned in 1919, $400; Judge J. H. White, of San Francisco, for professional services rendered in 1919, $500; Charles B. Towne, hospital services in 1920, $100; Herman Bach, merchandise purchased in 1919, $500; L. Barth & Son, merchandise purchased in 1919, $440; Friars Club, dues and house account, $338; Thomas Healy, $371, and Archibald Selwyn, money loaned, $200.

THOMPSON BADLY INJURED

Peter Thompson, who has been appearing in the Fred Stone show Tip Top at the Globe Theatre, either fell or leaped from the fourth floor of the house where he lives on Forty-second street, sustaining a broken hip and a possible fracture of the skull.

NEW TRAFFIC PLAN READY

At a meeting of police officials and theatre managers held at Police Headquarters last week, it was decided that the new rules regulating traffic in the theatre district should be put into effect on Wednesday of this week. The scheme for untying what is considered the biggest and hardest knot in the world is fathered by John A. Harris, Special Deputy Police Commissioner, in charge of the Traffic Division.

During certain hours of the evening the automobile theatre traffic in Broadway is to be handled by a new method based on a system of zoning and one-way streets. Between Thirty-fourth and Fifty-ninth streets, along Broadway, a flash system somewhat similar to the one in vogue on Fifth avenue at present, will be employed. Cross streets included in the theatre district will also be converted into one-way streets during certain hours in the evening, while, in a further attempt to eliminate congestion, a change will also be made in the existing carriage call check system.

Five flash stations are to be established along Broadway from Herald Square to Columbus Circle. At Thirty-fourth street there will be a flash station. A tower will not be established, but some other suitable arrangement will be effected. The next will be at Forty-second street, where some system other than a tower will also be employed. At Forty-sixth street a tower will be erected similar to those used in Fifth avenue. Other stations, but not towers, will be erected at Fifty-third and Fifty-ninth streets. These five flash stations will control traffic on Broadway during the daytime and also during the evening, with the exception of the periods between half-past seven until ten o'clock and from eleven to twelve o'clock.

During those hours the traffic in the theatre district will be regulated by the new rules. These may, at first, appear complicated, but it is expected that they will soon prove an efficient means of eliminating the present congestion.

During the restricted hours Broadway, Eighth, Seventh and Sixth avenues will be transformed into one-way streets. On Seventh avenue and Broadway northbound vehicles will have the right of way, while on Eighth and Sixth avenues traffic will be confined to southbound vehicles. In all cross streets, with four exceptions, all traffic, from Eighth avenue to Broadway, must be eastbound. From Sixth avenue to Broadway the traffic on the same streets will be westbound. In the four streets mentioned as exceptions, which will be at intervals of five blocks, a two-way traffic will be effective.

For instance, if a theatre party wished to come by automobile from Columbus Circle to the Cort Theatre in Forty-eighth street, their automobile will proceed down Eighth avenue to one of the streets where the two-way rule will be in effect, through to Sixth avenue, down Sixth to Forty-eighth and through that street to the theatre.

At the same time these rules become effective a new carriagle call check system will go into effect. As the car arrives at the theatre the chauffeur will receive a card numbered in accordance with the time of his arrival. The first one at the theatre will receive card No. 1, the second No. 2, etc., etc. They will then be allowed to park in the order for which their cards call.

The chauffeur when he receives his card will tell his employer the number. At the conclusion of the performance the cars will pull up to the theatre in blocks of ten. The patrons will then remain in the lobby until an attendant announces that cars from numbers one to ten are waiting. Madame Whosethis, whose chauffeur has card No. 1, will then step out, as will also nine others. In this way it is expected that a great deal of traffic congestion in the immediate vicinity of the theatres will be eliminated.

NAZIMOVA TO DO "CAMILLE"

Metro is now arranging for the production of "Camille," which Nazimova is to start work upon shortly. It has secured the rights to the Dumas story and all that remains is to select the cast. Ray Smallwood will direct the film.

INCOME TAX FORMS READY

Forms for resident and non-resident members of the theatrical and motion picture profession who paid a 1919 New York State Income Tax or filed a no-tax return are ready for mailing within the next few days.

The forms for 1920 contain the printed name and address of the individual and should be mailed as soon as possible after January 1. Over 800,000 of these blanks are to be sent to persons who paid the first income tax and also to those who, after deducting personal exemptions, had no tax to pay.

People in the amusement business should be interested in several of the amendments to the Income Tax Law. One of the most important is the change of time limit in which to pay the tax or file no-tax returns from March 15th to April 15th. The additional thirty days in which to pay the State tax will avoid confusion with the last day for Federal returns and give a rest period financially between returns.

Attention of men and women engaged in the theatrical and picture business is called to the fact that they are permitted to deduct from their gross income expenses connected with stage or picture work. Actual and necessary traveling expenses, including railroad fares, meals and lodging, incurred in connection with the rendering of services as an actor or actress, excepting when playing in their home city, are deductible. Amounts expended for stage wardrobe are deductible in so far as they are not costumes of the current period and cannot be used off the stage. A fair allowance may be taken for depreciation.

Members of the profession are also allowed to deduct expenses of powder and paint, repairs of scenery, blank cartridges and other incidentals connected with stage work. The Bureau draws the line against deductions for silk stockings and slippers, as such articles of wardrobe are considered capital investment. It is pointed out that in almost every case they can be worn off the stage.

In making out returns it is important to bear in mind that an unmarried man, or, if married and living apart from his wife, is allowed $1,000 exemption. A married man living with his wife or a person who is the head of a family, is allowed $2,000. Any taxpayer, whether married or not, is allowed an additional $200 for each dependent under the age of 18 years, or incapable of self-support because mentally or physically disabled, and wholly dependent upon him for support.

If a man marries on December 31, 1920, he receives $2,000 exemption for the whole year, or he may divide this exemption equally with his wife if she makes a separate return. It a man is divorced from his wife during the year, he, nevertheless, is allowed the full exemption of $2,000 for the year unless his former wife chooses to file a separate return with her $1,000 exemption, which only allows him the other $1,000.

HELEN WARE

Miss Ware, who is being co-starred with Joseph Shildkraut in Wilner and Romberg's production "Pagans" by Chas. E. Anthony, now playing at the Princess Theatre, was proclaimed in Boston and Washington, where the production has been playing the last fortnight, as having achieved another personal triumph. Her splendid performances have always placed her in the foremost rank of America's leading actresses.

SAYS BEDROOM PLAY HAS PASSED

David Belasco has declared that the day of the bedroom play and the twin bed plot has passed. He says the public are tired of it and that the trend of new plays will be to represent human beings as they are, not too emotional nor too suppressed.

FRANK A. COOK DIVORCED

Frank A. Cook, legal adjuster of the Barnum & Bailey Circus, has been divorced by a decree granted in Chicago on the grounds of desertion.

The former Mrs. Cook is professionally known in vaudeville as Miss Billie Bowman.

NEW BOOKING COMBINATION GETS TWO MORE BDW'Y HOUSES

Harris, Selwyns and Hopkins, Will, Beginning Next Season, Furnish Attractions for Both the Cort and the Hudson Theatres

The triple entente, Sam Harris, the Selwyns and Arthur Hopkins, last week acquired two more Broadway theatres, thus augmenting their already potential string of Broadway houses to no inconsiderable extent. The two houses taken over are the Hudson and the Cort.

The houses mentioned are situated in the choicest sections of Broadway's theatrical locality. They will come under the booking control of the Harris-Selwyn-Hopkins combination next September, the beginning of the new theatrical season, and, though they are primarily intended for the individual or joint, perhaps, productions of the new combination, there is nothing which prevents them from turning the houses over to shows other than their own. That is to say, should it happen that none of the members of the combination has a show which requires a Broadway house, any of the two recent acquisitions may be turned over to an outside producer.

The Cort Theatre is owned by a corporation in which John Cort is a prominent stockholder. Mrs. Henry B. Harris owns the Hudson Theatre, which, for the balance of this season, is leased to George M. Cohan.

While no direct announcement has, as yet, been made by Harris, the Selwyns and Hopkins relative to the combination they have organized, it is pretty definitely established by this time that the combination is not only in existence but is actually functioning. The best indication of this is the acquisition last week of the two houses.

That the new combination is already a potential booking force, among other things, is indicated by the fact that, right now, they actually control five Broadway theatres, these being the Selwyn, Apollo, Times Square, Cohan and Harris and Plymouth theatres. And, before the year is over, including the two theatres taken over last week, the combination will control the theatrical destinies of at least five more Broadway theatres, not to mention the eight or ten houses which they will control in various cities throughout the country.

While not directly affiliated with the new combination, Marc Klaw, who will have three theatres and a roof garden of his own on Broadway within the next year, is expected to become so closely associated with the Harris-Selwyn-Hopkins group that he may be looked upon as a powerful factor in the combination. His first new theatre, now in course of construction in West Forty-fifth street, will probably be opened shortly after the new year, just about the time that the new Harris-Berlin theatre, the Music Box, on the same street, will be opened with a new musical show by Irving Berlin. And, shortly afterwards, Klaw will begin work on his two new proposed theatres in West Forty-sixth street, which will also include a roof garden.

In addition to these, there is Arthur Hopkins, who controls the Plymouth, where "Little Old New York," a Sam Harris show, is now housed, this being the first time that Harris has ever had a show in this house, known as a Shubert theatre. It is reported that Hopkins will shortly complete negotiations, now pending, for managerial control of the Greenwich Village Theatre, where his "Beggar's Opera" production is now playing. All of these last-mentioned houses will be more or less controlled by the new combination, which will thus have a roster of twelve theatres in New York within the next year in which to place productions.

WHYTE SUES FOR SALARY

Charles Whyte, formerly of the team Pelzer and Whyte and more recently Whyte, Pelzer and Whyte, has brought suit through his attorney Lyman, Hess & Cahn, against James M. Allison, a producer of acts, for the sum of $750, in the third district of the Municipal Court.

Whyte alleges that he was engaged to play the part of the governor in "Puritania," a vaudeville act, for a period of four weeks in New York, commencing November 29, 1920, at a salary of $125.00 a week, and claimed he had a written agreement that if the act continued for a longer period either in New York or on the road, his "exclusive services" belonged to the defendant and that he was to continue in the part.

Whyte further alleges that he rehearsed the part and awaited the opening date when he showed up at the theatre but was not allowed to appear. Allison claims that Whyte did not attend some of the rehearsals.

The sum of $750.00 sued for represents four weeks' salary with an additional two weeks' notice that Whyte alleges should have been given him.

DANCER SHOT AS TRAITRESS

RIGA, Russia, Dec. 31.—Catrina Geltzer, famous ballet dancer, considered here as a rival of Pavlowa, was shot dead by an officer in the "Red" Army, after having betrayed them in a plot to overthrow the Soviet Government on the anniversary of the November Revolution, causing the arrest of 3,000 officers, and the death at 800.

"IRENE" COSTUMES CHANGED

For the fifth time since its opening the costumes of the principals and chorus of "Irene" were changed last week. Each member of the company was supplied with two new complete sets.

HELD FOR BURNING BABY

ALBANY, N. Y., Jan. 3.—Edwin Varney, 32 years old, an actor at the Colonial Theatre, where the Colonial Players' Stock Company is appearing, was arrested last week charged by District Attorney Roland with burning a still born baby in a furnace at the Colonial Theatre.

The technical charge against Varney is that he failed to report to the public health bureau the death of the child and the disposing of the body without proper authority.

Varney's wife also is under arrest on the same charge.

The alleged burning of the body was brought to the attention of the authorities by Ruth La Point, proprietress of a rooming house at No. 433 Central Avenue where Mr. and Mrs. Varney roomed. The couple were admitted to bail which was furnished by William Bernstein, owner of the Colonial Theatre.

PRESS CLUB ELECTION JAN. 10

CHICAGO, Ill., Jan. 3.—The annual election of officers of The Press Club on Jan. 10 has brought on a campaign between the "regular" and "members" tickets. Clyde A. Morrison, at present chairman of the membership committee of the club, is candidate for the presidency on the regular ticket. He is opposed by Spearman Lewis. Charges and counter charges of inefficiency, graft and extravagance are being freely circulated and the club is being made a battle ground of contending factions.

PEOPLE'S STOCK CO. CLOSES

SAN FRANCISCO, Cal., Jan. 3.—The People's Theatre, Sacramento, closed their stock season after a run of eighteen weeks. It is stated a new policy will be installed and that a musical comedy comany will reopen the house.

MOLLIE KING SUED

Mollie King, last week, was made defendant in a Supreme Court action which resulted in a judgment for $2,863.83 being rendered against her by default. She was sued by the Fitzgerald Manufacturing Company, which manufactures an electric vibrator.

In its complaint, filed by MacLean and MacLean, the plaintiff's attorneys, it is alleged that on April 29, 1919, Miss King entered into a written agreement with the company whereby she granted the plaintiff the exclusive right to use her photographs, name, testimonial and fac-simile signature in connection with the exploitation of the electric vibrator. For agreeing to this, it is alleged, Miss King received $1,000, it being understood that the alleged agreement was to run for one year.

After paying the money and expending various sums in addition in the exploitation of Miss King's name in connection with the vibrator, it is alleged by the company that it discovered she had previously made the same sort of agreement with Wells and Richardson, manufacturers of calendars, who placed her picture on a calendar advertising a well known brand of dye. It was further alleged that in October, 1919, the defendant entered into an agreement with George Landy, whereby the latter was to do publicity for her for a period of three months at a salary of $150 per month and, it is set forth in the complaint, she also agreed to furnish Landy with various photographs of herself, in addition to data concerning her doings.

As a result of these other alleged contracts mentioned, the Fitzgerald Manufacturing Company says it never got the exclusive control of her photographs, etc., as contemplated in the alleged agreement and, therefore, lost $3,734.14 because of her alleged breach of contract.

Miss King is now the wife of K. E. Alexander, a wealthy Southerner, whom she married more than a year ago. They make their home in this city at the Hotel Ansonia, where, according to affidavits on file, process servers were unable to serve her personally. Thus an order for service by substitution was obtained from Justice Hotchkiss and the papers were served at the hotel here on her husband.

No answer was filed despite the fact that Keppler and Hochman at one time filed an appearance as attorneys in her behalf.

MOVIE BUBBLE BURSTS

KANSAS CITY, Jan. 3.—The ambitions of many young girls to be "movie" stars, and the desire of the International Pictures Corporation to assist them in making careers, were suddenly stopped by the federal officers who arrested Hubert Settles and his wife, who were the "International Pictures Corporation."

According to the postoffice agents, Settles and his wife had been advertising for chorus girls and leads, depicting wonderful futures, tours in beautiful lands, etc. They received many replies from embryo Pickfords, and then answered these by asking for deposits of $50, to make the company "exclusive," say the authorities. The answers came quickly and then, on beautifully engraved stationery, the applicants were told a tale of a trip to California, a chartered yacht that was to sail the South seas, drop anchor at Egypt and cruise European waters.

The money came with answers such as the following:

"I am five feet four and very pretty. Inclosed is $50."

LLOYD FAMILY SAIL

The Lloyd Family, the "circus troupe," sailed for a tour of South America last week. The ship lands at Guayaquil, Ecuador. The family included Mr. and Mrs. Lloyd, and Arthur, Nellie and Violet Lloyd. They took with them their horses and ponies and a special groom.

"THREE KISSES" STARTS

Wilner and Romberg's production of "Three Kisses," which has been pending for over a year, has finally gotten under way. Hassard Short is to direct the rehearsals, and Vivian Seigal and Clarence Norstrom are slated as the leads.

ADLER CLAIMS "COO-COO" TITLE

Another angle on "Coo-Coo Cottage," the play which Myron C. Fagin planned to present at the Princess Theatre a few weeks ago, came to light last week through a notice sent by Lyman Hess, attorney for Felix Adler, Inc., to the Actors' Equity Association. In the notice Hess states that "Coo-Coo Cottage" is the copyrighted title for a musical comedy or other theatrical attraction owned by Felix Adler, Inc.

At the time the announcement of "Coo-Coo Cottage" at the Princess was made Hess states that he served a notice on Comstock & Gest who disclaimed any ownership or interest in the piece outside of the fact that it was to be produced in their theatre.

Hess then sent a notice to Fagin to the effect that if he attempted to produce the piece under that title an action at law would follow.

This fact, according to Frank Gilmore, of the Equity, may have caused Fagin to refuse a three weeks' guarantee to the actors who were rehearsing in the play which finally led to the decision to shelve it.

According to the Equity, Fagin and his representatives engaged a company of actors to present the piece, the profits from which were to go to the Walter Heckman American Legion Post in the Bronx. In view of the fact that the legion was to share in the earnings of the play, the actors were, according to the Equity, to work at a reduced salary. After the rehearsals had been running for nine days, the actors asked for a three weeks' guarantee, but this was refused. The Equity then got in touch with the Legion, and upon learning that the Post was not in position to guarantee anything, the rehearsals stopped and the production of the piece was abandoned.

EMERSON BACK FROM COAST

Actors in the West are strongly in favor of the proposed Equity Shop, according to John Emerson, president of the Actors' Equity Association, who returned early this week from a coast trip. While in Los Angeles he presided over a meeting of players who voted unanimously in favor of the Equity Shop. The same thing happened in Chicago. According to Emerson the actors in the West felt that players who are enjoying the benefits won by Equity during the strike should join the association and help support it.

AMERICAN STOCK CO. IN GERMANY

COBLENZ, Dec. 31.—The New American Y. M. C. A. Stock Company is the name of the only American stock company appearing in Germany. The company is playing at Festholle, in this town, under the direction of Helen Aubrey, assisted by Jane Aubrey and Russell N. Rhodes.

Other members of the company are Harry La Cour, Kirk Brown, Charles Clear, Gail Shelden, Florence Davenport, Ward McAllister, Ronald Earl, Morgan Wheeler, Lawrence Hones and Fred Glover.

MILLICENT WARD SUES

COBLENZ, Dec. 31.—The New American of Lee Beggs Company, has sued her husband, Victor Dyer, for divorce. The case has been set for trial before Judge Sabbath and will be heard some time next week. Billy Green, of Green, McHenry & Dean, had his day in court last week. He sued his wife for divorce on the grounds of desertion. The case was continued on account of the absence of Mr. Green, who failed to appear when the case was called.

"BLOSSOMS" HISSED IN FRANCE

PARIS, France, Jan. 1.—D. W. Griffith's production of "Broken Blossoms" has met with disapproval in several picture houses here, being whistled and booed off the screen. Complaint was made that the portrayal of the manner in which the brutal father beat his daughter to death was too realistic, and that the part of the Chinese hero was played by an American. One critic voiced his opinion thusly: "Give us more art, and less realism."

BRADY RETAINS PLAYHOUSE DESPITE EFFORT TO OUST HIM

Supreme Court Grants Temporary Injunction Restraining Millionaire Jones from Continuing Litigation to Dissolve Theatre Company; Motion for Receiver Argued

That William A. Brady is to continue in control of the Playhouse, for the time being at any rate, was indicated last week in the Supreme Court, where Justice Mullan granted a temporary injunction to Brady restraining E. Clarence Jones from continuing the prosecution of an action to dissolve the New Netherlands Theatre Company, the corporate owner of the theatre. Brady and Jones, the latter of whom is a millionaire banker, own the stock of the New Netherlands corporation equally. They are also equal owners of the capital stock of the Playhouse Corporation, which has had the Playhouse under lease for the last ten years at an annual rental of $40,000 plus certain other fixed charges, Brady managing the house but receiving no money for his services as such, according to admissions made in court by Frank D. Pavey, Jones's attorney.

Jones apparently is dissatisfied with Brady's control of the Playhouse, despite the fact that the corporation which owns it has assets over and above its liabilities amounting to $500,000, according to the papers in the case. As a result he (Jones) began a proceeding to dissolve both the New Netherlands and Playhouse corporations. The proceeding was commenced after the Board of Directors had unanimously voted to lease the Playhouse to Brady for a term of ten years from this January 1, at an annual rental of $62,000 plus certain fixed charges. At the last minute, almost, Brady refused to sign the form of lease submitted to him by Jones's attorney, claiming that it did not contain the terms granted to him by the Board of Directors.

Although Jones gives certain specific reasons why he is dissatisfied with Brady's management of the theatre property in the moving papers, among them being that he does nothing but produce his own plays there, Nathan Vidaver, Brady's attorney, while arguing a motion Jones made last week in the Supreme Court for the appointment of a receiver of the Playhouse property, stated to Justice Burr, before whom the motion was argued that:

"It is apparent that the act of Jones in opposing the signing of the lease by the corporation and in bringing the dissolution proceedings against the corporation, and in now moving for a receiver, are inspired solely and only by pique, obstinacy and general dissatisfaction; and that his application to this court is not made in good faith.

STUART KOLLINS IS BANKRUPT

BOSTON, Jan. 3.—Stuart Kollins, the vaudeville agent, has filed a petition in bankruptcy here and has been adjudged a bankrupt. Mr. Kollins at one time was a member of the firm of Sheedy-Collins of this city, with which James Sheedy of New York was also connected.

A number of creditors were named in the schedule among them being Dr. William E. R. Basch, $35 for medical services; Jacot's Hotel, board and lodging, $125; Dr. Raymond Heith, dental work, $25; Hal King, money loaned, $200; Fred Mardo, theatrical agent, money loaned, $200; Louis E. Waters, money loaned, $10; Georgian Hotel, lodging, $65; Samuel Paine, money loaned, $50; John Quigley Theatrical Agency, judgment entered in the Municipal Court, City of Boston, $500, and a number of others.

The petition, according to Edward M. Dangel, attorney for Kollins, was filed primarily to cancel the Quigley judgment.

SAYS SHE WAS SPARRING PARTNER

CHICAGO, Ill., Jan. 3.—Charging that "during the entire period of their married life she had been the unwilling sparring partner of her husband," Mrs. Marie Schuckert has filed suit for divorce against Henry Schuckert, professional piano player. Mrs. Schuckert asserts that on Nov. 22, when she requested her husband to accompany her on the road, he responded by choking and throwing her against the wall of their home.

MAZIE KING MARRIES

PHILADELPHIA, Jan. 3.—Mazie King, the toe dancer, became the bride of John C. Patton, owner of the L'Aiglon Cafe.

NEW LEHAR OPERETTA HEARD

For the first time since years the music loving public of New York City was offered a chance to hear a light operatic music of German origin.

At the Manhattan Opera House Lehar's new operetta was sung last week.

"Wo Die Lerche singt" ("Where the Lark Sings"), a three-act operetta by Dr. A. M. Willner and Heinz Reichert with music by Franz Lehar, has been one of the most successful productions abroad, and promises to repeat its success here. The music is tuneful though not quite as original and catchy as the same composer's "Merry Widow," and while the plot drags at times, and could be greatly improved by the rather liberal application of the blue pencil, the interest in the play is kept up till the very last, and "all is well that ends well."

Sandor, a young painter, is spending the summer in a little Hungarian village, where he has found an ideal model for a great painting in pretty Margit, the granddaughter of Pal, a jovial peasant and landowner. Margit is engaged to Pista, a young farmer, but she likes to listen to Sandor's protestations of love. The painter, who honestly believes himself to be infatuated with his charming model, has a quarrel with Pista. Margit takes the artist's part against her fiance; Pista hotly resents this, he and Sandor come to blows. Pista draws his knife, and the girl separates the rivals. After another quarrel with Pista, she resolves to go with Sandor to the big city.

Margit, chaperoned by her good grandfather, is installed in Sandor's house in Budapest. The painter has promised to marry her, and the little peasant girl is studying hard to become a real city lady. She is just bending over her spelling book when Vilma, a dashing prima donna, Sandor's former sweetheart, enters with a number of gay friends. The prima donna has her fun with poor, ignorant Margit. She dresses her up like a city lady and laughs heartily over her funny antics. But Margit finally resents this insult in her breezing, rural way. She shows Vilma and her friends the door; Sandor, who is already tired of the fresh charms of Margit, is very much embarrassed.

Sandor's picture of Margit has received the first prize. The girl and her good grandfather are still living at his house, but the painter is devoting more and more of his time to Vilma, who has regained her old power over him. It comes to a climax when Margit surprises her fiance and Vilma in an ardent embrace. At first the poor peasant girl is dumbfounded. She will not believe her own eyes. Then she proudly gives Sandor back his ring. The faithful Pista is still waiting for her. With him and her grandfather she returns to the village to start there, "where the lark is singing," life over again.

The operetta is well produced, and all the parts are well taken care of. Martha Gantzberg looks, acts and sings well in the leading female role, that of little Margit; she finds a splendid partner in Max Bratt as painter Sandor Zapolja, and their waltz duet in the second act was one of the hits of the performance. Eva Leoni is a youthful and charming singer and Oscar Hofmann did well as the young peasant lover of Margit. Kurt Gordon, Maud Burk and Christian Rub in smaller parts contributed their just share to the success of the offering. Special credit is due to the youthful prima ballerina of the company, Miss Lola Menzeli, who presented a mazurka that was a delight to the eye.

DROP IN THEATRE TICKET PRICES

The announcement by Sam H. Harris, president of the Producing Managers' Association, ordering a revision in the scale of prices for all his attractions, with a top price of $2.50, beginning Monday night, marks the latest step in the reduction of the price of admission since the Selwyns scaled "The Mirage," playing at the Times Square Theatre, about three months ago, from a $3.50 to a $2.50 top, at the same time reducing the admission of "Tickle Me," at the Selwyn, and "Jimmie," which opened a little later at the Apollo, to a $2.50 top.

"The introduction which I am inaugurating," Mr. Harris said, "is not a result of a lowering in the cost of producing. As a matter of fact, I doubt whether there is any line of business except that of the theatrical producer that has remained entirely unaffected by the prevailing tendency to reduce costs of production. The outlay now is immeasurably greater than at any other time.

Last week the Shuberts scaled their Boston houses to a $2.50 limit. This move is considered a forerunner to a similar action in New York, where some of the more prominent productions, like "The Gold Diggers," the Belasco production which is well into its second year at the Lyceum Theatre, has been playing for some time to a $2.50 top.

These facts, combined with the general reduction, which has been effected in the largest Chicago house recently, indicate a steady movement which promises an early return to pre-war conditions.

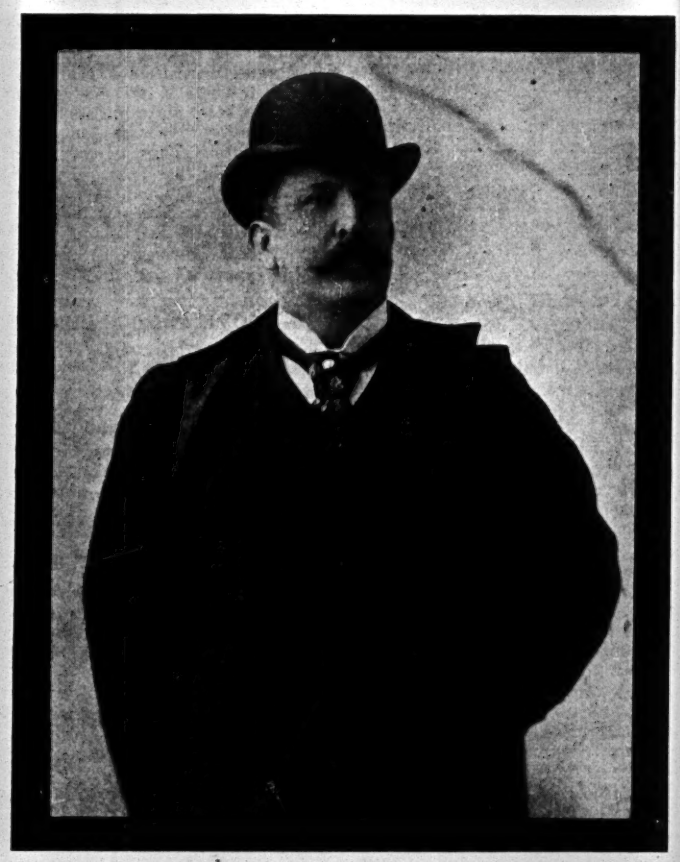
Although other theatrical managers had very little to say concerning their plans for the future, the belief that prices are in for an early tumble, was strengthened when the Keith office announced a reduction, which will affect their vaudeville interests.

BILLY SHARP BANKRUPT

Billy Sharp has filed a petition in bankruptcy with liabilities of $2,482 and no assets. Among the creditors are Billie Bernard, $800; George Feinberg, $700; and Eugene Hemmendinger, $300.

"ME" OPENS ON JANUARY 17

"Me," Luther Reed and Hale Hamilton's new piece, in which John Golden is presenting Grace La Rue, will open at the Republic Theatre on January 17.



J. BERNARD DYLLYN

J. Bernard Dyllyn (John B. Condon), the well known actor and singer, who met an accidental death last week, was born in Brooklyn, April 7, 1855. He made his first professional appearance with Ware and Lenton's vaudeville show in 1874, and in 1876 went to Virginia City, Nevada.

In 1881 he opened at the Howard Theatre, Boston, for Rich & Harris. He played an Italian character. Sam Deveres' "Jasper" Co.; also was with "The Meteors," "Nobody's Claim," Daniel Sully's Co., "The Devil's Auction," "We, Us & Co.," "Later On," "Hot Old Time," "My Aunt Bridget," Corrine Opera Co., Geo. M. Cohan's companies and numerous other organizations.

His last engagement was as Marcelle, the barber, with "The Royal Vagabond," which company recently closed its Western tour.

He is survived by a cousin, Lawrence Condon, who lives in Brooklyn.

Dyllyn was well known as an earnest worker for those in the profession, who needed assistance, and the act of charity, in which his own resources figured, are too numerous to keep a record of. He also was an earnest worker in calling the attention of the more fortunate to cases of actual need and he "made" them, to relieve much distress, which otherwise would have been unnoticed.

He was a member of New York Lodge of Elks. "Eddie" Leach delivered the eulogy at the Elk services held Thursday evening, December 30. A solemn high mass was held at the Fifth Avenue Cathedral Friday morning, December 31. The body was interred in Elks' Rest, Evergreen Cemetery, Brooklyn.

"STORM" BREAKS RECORD

CHICAGO, Ill., Jan. 3.—"The Storm," a production which has broke all house records for the Olympic Theatre, will move out of this city on Jan. 8 and will be succeeded the following day by Chauncey Olcott in "Macushla."

MEAKIN BOOKING ACTS

CHICAGO, Ill., Jan. 3.—Walter Meakin, formerly a prominent booker and later identified with the management of the Logan Square Theatre, has again entered the theatrical business in this city. Mr. Meakin was granted a franchise on the floors of the Western Vaudeville Managers' Association, the B. F. Keith Western circuit and the Interstate circuit.

PRELIMINARY TRIAL OF DOUGHTY, FORMER SMALL SEC'Y, BEGINS

Immense Interest in Case Attracts Hundreds to Court Room—Witness Swears Doughty Made Threats Against Former Employer and Said He Should Be Put Away and Held for Ransom

TORONTO, Can., Jan. 3.—John Doughty, former secretary of Ambrose J. Small, the wealthy theatre owner who mysteriously disappeared on December 2, 1919, and up to date has not been located was committed this afternoon for trial on the charge of stealing Victory bonds to the amount of $105,000 from the missing man.

A more serious charge against Doughty, that of "conspiring and confederating and agreeing with others to kidnap" Ambrose Small, was partially heard at the Police Court this afternoon and will be concluded next Monday.

Doughty has been Ambrose Small's secretary for many years, and when Small sold the Grand Opera House here to Trans-Canada Theatres, Ltd., a position was made for Doughty with the purchasers in Montreal at $75 a week, considerably more than he had received from Mr. Small. On the day Small disappeared he (Small) had received from Trans-Canada Theatres a cheque for a million dollars on account of the Grand Opera House deal, and this cheque he deposited in a bank. So far as the evidence at the preliminary trial of Doughty today revealed, the last seen of Small was at 5.30 on the afternoon of December 2, 1919. Doughty himself disappeared on December 29, 1919, and some time later the discovery was made that $100,000 Victory bonds had been removed from Small's safety deposit vault, to which Doughty had a key.

Doughty was not heard from again until last November, when he was located in Oregon City, Oregon. There he was working as a mill hand in a paper mill under an assumed name. He was brought back to Toronto by Detective Sergeant Austin Mitchell, of this city, who has had the Small case in hand for more than a year. On the way to Toronto Doughty made a statement, according to Mitchell's evidence today, admitting that the missing Victory bonds were in his sister's house in Toronto, but denying any knowledge of Small's whereabouts. The theft charge against Doughty had mentioned $100,000 of Victory bonds, but upon his being taken to his sister's residence here immediately upon his return from the West under guard, another $5,000 of bonds were recovered along with the $100,000.

While Magistrate Denison committed Doughty for trial on the charge of stealing the bonds, he intimated that he thought the evidence brought out today not sufficient to convict the accused. The hearing on the conspiracy charge was adjourned until Monday, in order to put on the witness stand two newsboys, who have stated that they sold papers to Mr. Small on the street, not far from the Grand Opera House, some time later than 5.30, December 2, 1919, the last seen of Small by any of his friends. Magistrate Denison characterized some of the abduction talk which witnesses stated Doughty had indulged in as "hot air," and not at all specific. Several witnesses stated that Doughty had complained that he had not received as much money from Mr. Small as he was entitled to for his long period of service, and had said he would "get even" with his employer.

So great was the interest taken in the preliminary trial of John Doughty that a large crowd, unable to get an entrance to the Police Court, tried to rush the doors, and extra police were summoned to keep the crowd back. Half an hour before the proceedings opened the corridors in the City Hall outside the Police Court were choked with people, and anyone having business at police headquarters had to fight his way through. When the court room had been filled without overcrowding the police cleared the corridors, and ordered the crowd to leave.

Doughty sat alone in the prisoner's dock, his being the only case on the calendar for the afternoon. He recognized several people in the gathering before taking his seat and smiled at them. Mrs. Ambrose Small, who testified briefly in the case, arrived at the court early and appeared to take a deep interest in the evidence.

CARUSO IS VERY ILL

The condition of Enrico Caruso, the tenor, is pronounced "still serious," by a bulletin issued by his six physicians.

The bulletin read: "Condition still serious, fever continues. He is as comfortable as can be expected under the circumstances."

A few friends were permitted to see the great tenor for a few minutes and said that he seemed cheerful.

IRISH SHOW NEXT SUNDAY

A vaudeville program in which every act will be of Irish extraction will be staged at the Yorkville Casino on next Sunday night. A screen feature entitled "Willy Reilly and His Colleen Bawn," will also be put on by the Irish Film Company.

KOLB & DILL GET BIG MONEY

The Kolb & Dill receipts for "The High Cost of Loving" at the Columbia Theatre for the past two weeks were $13,000 for first week and over $11,000 for the second and last week, which is considered remarkable owing to the fact that it was Christmas week, and that the same production played here on a former occasion for eighteen consecutive weeks.

MARIE OUTOWSKI SUES

CHICAGO, Ill., Jan. 3.—Marie Outowski has sued her husband, Arthur J. Outowski, a well known organist, for separate maintenance. Judge Lewis ordered Outowski to pay his wife $30.00 per week alimony and $75.00 on account of solicitors' fees.

WINDSOR LOEW'S IN MERGER

TORONTO, Jan. 30.—The shareholders of the Loew's Windsor Theatres, Ltd., are to enter the new $20,000,000 merger of five Loew's theatres in Canada under the name of Loew's (Canada), Ltd. Such action was decided upon at a meeting of the shareholders held in this city yesterday. Approval had previously been given by the shareholders of the Toronto, Montreal, Ottawa, and Metropolitan (Montreal) theatres.

"GIRL IN LIMOUSINE" CLOSES

SAN FRANCISCO, Jan. 3.—"The Girl in the Limousine Co." has cancelled the balance of its bookings and closed in Oakland, at Ye Liberty Theatre on January 1. The company disbands and it is probable that the entire cast will proceed to their different homes at once. The company includes Nancy Fair, William Halligan, John Arthur, Barnett Parker, George B. Connor, Jane Seymour.

TOD SLOAN IN PICTURES

Tod Sloan, former premier jockey, vaudeville actor and representative of a score or more business enterprises, is now a screen actor. He has a part of some prominence in the new Benjamin B. Hampton picture "The Killer."

MARKS WRITES FOR MAGAZINE

Among other contributions in the current issue of the *Metropolitan Magazine* is an article on "What Music Has Done for New York," written by Edward B. Marks, the music publisher.

RUSH AID TO DISTRESSED SHOW

Through a telegram received by the Actors' Equity Association last week, it was learned that twelve members of the Ferguson Brothers Musical Comedy Show on December 23 lost all of their belongings in a fire which destroyed the Texan Hotel, at Caddo, Texas, where the troupe was playing.

The telegram, which asked for relief, was signed by John H. Ander, Frank D. Skeelon, Daisy E. Roy and Mary Williams. It stated that they and eight others of the Ferguson show had been playing the Texan Theatre in Caddo on December 23. That night the Texan Hotel, where they were stopping, caught fire and they were driven out in their nightclothes. They stated that they were in distress and in need of immediate assistance.

As none of the troupe were members of the actors' organization, the telegram was turned over to the Actors' Fund of America. No one at the headquarters of that organization had ever heard of the show. However, they got into touch with the N. V. A. There also nothing concerning the troupe could be learned. The N. V. A. volunteered, however, to go fifty-fifty with the Actors' Fund if the facts could be verified. The latter association readily agreed and got into communication by telegraph with the mayor of Caddo. The latter corroborated the statement made by the distressed players and the Actors' Fund had $380 wired from the Mutual Bank to the Guaranty State Bank of Texas, half of which sum was later paid by the N. V. A.

JOLSON AND WIFE MAY REUNITE

Al Jolson and his divorced wife, Mrs. Henrietta Jolson, are to be reconciled and rewed, according to reports that were current along the Rialto early this week. The comedian has been seen frequently of late in the company of his former wife in Philadelphia where he closed his season in "Sinbad" last Saturday night, and friends of the couple are convinced that an adjustment of their matrimonial difficulties is imminent.

Mrs. Jolson obtained an interlocutory decree of divorce in July, 1919, on grounds of desertion and cruelty. Before the decree was granted Jolson, it is said, sought a reconciliation without avail. Soon after, it is said, that he again began courting his wife.

BAXTER OPERATED ON

CHICAGO, Ill., Jan. 3.—Barry Baxter, star of "Happy Go Lucky," underwent a minor operation at St. Luke's hospital on Friday. The operation was a minor one and Baxter will resume his role again this week.

ASCHER'S NEW THEATRE OPENS

CHICAGO, Ill., Jan. 3.—Ascher's new West Englewood Theatre was opened to the public on New Year's Eve. It is using four acts of vaudeville and feature pictures. The house cost $800,000.

HAZEL COX GETS DIVORCE

PROVIDENCE, R. I., Jan. 3.—Hazel Cox Branigan, actress, recently a member of Al Jolson's company, was granted a divorce from her husband, Andrew J. Branigan, by Judge Barrows here last week. Her action alleged neglect to provide.

The couple were married when Branigan was a tailor earning $65 a week.

THURSTON ARRANGES DATES

Thurston has made some changes in his itinerary this season. Last year he played Pittsburgh for three weeks at the Pitt Theatre. This season he is playing two. His Chicago run at the Olympic will be three weeks as usual. Several other changes have been made whereby he will play two week dates instead of three and four as he did last season, due to booking congestion.

SYDNEY WIRE IN HOSPITAL

Sydney Wire is laid up at the City Hospital, Louisville, Ky., undergoing a course of treatment for sciatica and neuritis.

B'way on New Year's Eve

(Continued from Page 3)

ago Monday. Pemberton and Miss Gale, who adapted her own novel for the stage, have worked over the third act of the play, their combined efforts having been very successfully presented on Saturday night.

Since "One" and "Call the Doctor" have followed Santa Claus out of New York, David Belasco has established "Debureau" as an artistic success, which promises to become a fixture in the Belasco Theatre. It played to capacity audiences at every performance last week, capping its receipts for a single performance on Friday night when it got $4,300. Ina Claire continues to dig gold for Belasco, her vehicle, which has become an organic part of metropolitan scenery, bringing up $3,700 out of an apparently inexhaustible mine.

"Thy Name Is Woman," Wm. A. Brady's production, starring Mary Nash, playing at the Playhouse, drew $3,000, while his better known venture, Galsworthy's "The Skin Game," which seems to be finding greater favor each week, had them standing in the Bijou Theatre, where it pulled down $2,800.

Wagenhals and Kemper's productions, "The Bat," at the Morosco, and "Spanish Love," at the Maxine Elliott, netted $4,400 and $3,200, respectively.

"Daddy Dumplins," Earl Caroll's long wandering play, came into its own during the holidays on account of its special appeal to children, and reached its financial climax on New Year's Eve, when it played to $3,400. After the performance a graceful and touching speech by Maclyn Arbuckle in behalf of a fund for shoeless kiddies, resulted in the audience's generous contribution of $200.

Henry W. Savage's production, "Lady Billy," which brought the irresistible Mitzi back to Broadway, topped its phenomenal business since its opening, with a $4,600 house.

"Mecca" and "Afgar," the Comstock and Gest extravaganzas, did approximately $10,000 together, the former getting, of course, a major share of the business which amounted to more than $6,000.

The "Greenwich Village Follies" shattered all its previous records last week and drew its largest receipts for a single performance on Friday night when the house was sold for almost $4,300. "The Prince and the Pauper," the Amelie Rives' adaptation of Mark Twain's story, emulated the "Follies," as far as that was possible, by playing to packed houses all week. On New Year's Eve, it drew close to $2,500.

"Mixed Marriage" "Rollo's Wild Oats," "The Broken Wing," "Honeydew," "Heartbreak House," and "Three Live Ghosts" all broke records either for the week or for single performances.

So it is quite evident that it was a great New Year's Eve, and that a happy time was had by all—the producers.

BILLION DOLLAR SHOW COMING

CHICAGO, Ill., Jan. 3.—Chicago's Pageant of Progress, the huge exposition-festival which is expected to bring into this city 2,500,000 people and $250,000,000 in cash will be held in Grant Park and at the Municipal Pier from Sept. 3 to 17 inclusive. According to Director Henry Kramer the affair will be "A Million Dollar Show." Of the 820,000 square feet of space reserved for exhibitions nearly 500,000 square feet have been rented at $2 per foot.

The entertainment division of the Pageant will be held in Grant Park. Indian villages, cowboy roundups, a reproduction of the Chicago Fire, acrobats, circus and carnival outfits have been booked and arranged for.

The Chicago Boosters' Club, under the auspices of which the pageant is to be given, plans a drive for $300,000.

Chicago's theatrical fraternity is behind the movement and plans to give one of the greatest shows ever seen in the world.

SCREEN AFTER "LULU BETT"

Seven of the big film concerns have already made offers through Cora Wilkenning, the agent, to Brock Pemberton for the screen rights of the new piece, "Miss Lulu Nett."

VAUDEVILLE

INFLUX OF ACTS FROM GERMANY COMMENCES

THIRTY DUE HERE SOON

Thirty German vaudeville acts are due to arrive in this country the latter part of February, arrangements having been consummated by Herman Blumenfeld of Wirth, Blumenfeld and Co., who deposited nearly 1,000,000 marks to insure passage.

A customs broker will go over to make the necessary arrangements for baggage and other details.

This will be the first advent of an invasion of German acts into this country since the entry of the United States in the world struggle.

That conditions in vaudeville in this country have been played up in glowing accounts in European countries, particularly Germany, is most likely the reason for the influx of acts now coming here from that and other countries. Undoubtedly these acts bound for America are confident in their knowledge that there exists now, a shortage of acts and that enormous salaries are being paid.

However, those very reports, which just lately have reached Europe in regard to the shortage of acts here, reached every act playing in this country, from cabaret to one-nighters, about nine months ago. This resulted in all these one-nighters and other acts that had hitherto stuck to the road, coming to New York, and for the past three months, the booking offices of all circuits in New York have been congested.

COAST STAR IN NEW YORK

Doris Duncan, who is a favorite in California, where she has appeared in musical comedy and revues, arrived in New York two weeks ago, and joined with Jim Morgan in a double act. After working three days, she was taken ill and had to cancel. She is to do a new act with Lita Orlob later in the season.

NEW SPLIT ANNOUNCED

Rockford and Madison, Wisconsin, both of which are included on the new Junior Orpheum Circuit, will split intact next season, as Terre Haute and Evansville, Indiana, do now. That is, shows will play each town without being switched, going direct from one theatre to the other, intact.

KATHERINE CAMERON IN NEW ACT

Katherine Cameron, Hughie Mack and Jack W. Lewis are to open on January 10, at Newark, in a new act entitled "The Efficient Lover," by Lawrence Langler. The piece was originally produced as a play by the Theatre Guild.

DALY AND BERLEW RESUME

Daley and Berley, a dancing team, have resumed playing their United Time after cancelling five weeks, due to illness of Miss Berlew, who had ulcerated tonsils, which necessitated operation. They open this week in Buffalo.

PERFORMERS MARRIED

Gene "Hook" Masters and Reene Braham were married last week. Masters is with Vie Quinn and Company, and Miss Braham is part of the act of Kennedy and Braham. The two are reported as having a new act in preparation for next season.

MARRIED, TO BE REMARRIED

Bert Boss, of Sobel and Ross and Ruth Wynn were married two weeks ago in England. To please his mother, however, Ross is to be remarried in Dayton, Ohio, his home, when he plays there.

NEW ACTS

Tom Brown has put out a new act entitled "Tom Brown's Minstrels," which is breaking in this week and will be routed over the Keith time in the near future.

Dixie Brown is featured with the act; the first ends are played by Jimmy Johnson and Clyde Hoskins, the second ends by Chas. Heinson and Eddie Kennedy, formerly with George Primrose; in addition Dot Brower, Babe Powell, Shirley Powell and Bernice Hoskins are in the cast.

Vera Calhoun, in a new act called "Moonbeams," by Jack Stearns and Clarence Marks, produced by Bernard Lohmuller, to open around New York, shortly.

Morley and Mack, two girls, in a new singing, talking and novelty turn, will open at the H. O. H. on January 6th.

Bobby Bernard and Co., in a new act called "A Regular Feller," by Hugh Herbert, opened at the Jefferson this week.

Professor Nelson Shirley, a student of the Great Zelo, has in preparation a new magical act for vaudeville.

NO CONNECTION WITH CLUB

A notice posted in the N. V. A. regard the N. V. A. Transport Company, informs members that the club will not be responsible for promises or statements made by the Transfer Company. The notice reads as follows: "A trucking company operating in this city and known as the N. V. A .Transport Company, has no connection with the club, and the organization will not be responsible for statements or promises made by the transfer company."

RUTH BUDD TO ENGLAND

Ruth Budd, who formerly worked as a novelty single in vaudeville, has a new act in which Leo Minton, formerly with Elizabeth Brice, will be accompanist. The act opens in New York for three weeks, then goes to London for a tour of the English halls, beginning the middle of February. They will be gone about a year.

SCIBILIA REHEARSING ACTS

Anton F. Scibilia and Walter Brooks have in rehearsal three new acts. The first is Irving Gluck and the Woods Sisters in a new singing, talking and dancing act; the second a five-people novelty turn called "The Bull Throwers," and the third, "Husband No. 4," also a five-people act, with singing, talking and dancing.

JENNIE MOSCOVITZ FOR VAUDE.

Mme. Jennie Moscovitz, formerly leading lady for David Warfield in "The Auctioneer," and for Barney Bernard in "Potash and Perlmutter," is now rehearsing a new sketch for vaudeville called "When the Cat's Away," written by E. A. Wolff. She will be supported by Harold Woldridge and Frank Leah.

ZELO PRODUCING MAGIC ACT

Zelo is building a new magical and illusion act, which he will produce, and in which he will present Roberts, the magician, who has been touring the country in his own magical offering.

BILLIE SHAW IN BUSINESS

Billie Shaw, danseuse, who recently received $3,100 for the theft of an automobile from in front of Freemans, is going to open a restaurant in the theatrical district with the money.

FREDERICKS QUITS STAGE

The team of Fredericks and Palmer has split as an act and Eddie Fredericks is now an artist's personal representative and New York manager for Jack Fox.

KEITH HOUSES CUT TICKET PRICES

RETURN TO PRE-WAR RATE

Announcements were made this week at Keith's Alhambra and Colonial theatres, in printed form, to the effect that a new scale of prices will go into effect at those theatres starting next week. The Colonial will be the first of all the theatres to lower its rates, starting with Saturday matinee, January 10. On weekdays, prices will range from $.25 to $.35 in comparison with a $.55 top at present. The Alhambra will start on Monday, Jan. 13, with the same scale of prices as the Colonial.

The Riverside will feature a $.50 and $.75 scale on Saturday and Sunday matinees starting next week in comparison with a dollar top at present on those afternoons. Other Keith houses are expected to follow suit within the month. The lowering of rates will average from twenty-five to fifty cents on a seat.

Nothing has been done as yet on rearranging the prices of the Moss houses under the Keith direction, but with the Keith houses establishing the precedent, it is thought that within a few months, all circuits playing vaudeville will have to come down in prices.

LINDSAY OPENS WITH A RUSH

Fred Lindsay, Australian whip-snapper, who was to have opened Monday at the Riverside, arrived in this country aboard the Lapland on Monday, and the steamer was quarantined. A representative of the Keith interests was sent down to the steamer, Lindsay was taken out of quarantine, rushed to the theatre in a taxi, and went on the stage without a rehearsal and did his act, after the show had been held up to allow him to change for stage attire. Lindsay opened his tour in this country with a rush.

NEW ACTS OPEN

Paul Burns, until recently featured in "The Greenwich Village Follies of 1919" on the road, left the show and opened on December 20 at Staten Island, doing a monologue. Billy Kent, late feature of "Pitter Patter" and "Vogues and Vanities" opened December 23 out of town in a new monologue. Both are new to vaudeville.

BACK FROM NAVY ON THE JOB

BALTIMORE, Md., Jan. 3.—John F. Sadowski, formerly treaturer at the Palace Theatre, here, who has been in the navy for several years, was discharged recently, and upon resuming civilian life last week, he was reinstated as treasurer of the same theatre, William F. Graham, the manager.

PHIL BAKER COMPLAINS

Phil Baker, now appearing on the Ziegfeld Roof and the Fox Circuit, has filed complaint with the N. V. A. against a two-act billed as Dolly Ward. He alleges that the male member of this act, who works as a "plant," is using his gag about "Over There" and "Over Here."

MOSS SWITCHES ASS'T MANAGERS

Jerry De Rosa, formerly assistant manager at Keith's Hamilton Theatre, has taken that position at the Broadway. Walter Melvin, who was at the Broadway, is now assistant manager at the Hamilton.

KELLY'S COMPLAINT SETTLED

The complaint of Harry J. Kelly against Davis and Darnell, that the latter were infringing on Kelly's material, has been amicably settled for both parties.

N. V. A. COMPLAINTS

Johnny Harrigan has written Henry Chesterfield to the effect that he is changing his billing from "A Bad Boy from a Good Family," to something else, thus settling the complaint made against him by Phil Baker.

John Neff has complained against Bert Adler, claiming that the latter is infringing on his act when he "carries an instrument on stage and does not play it, except for one or two notes."

Dan Creedon is complaining against Alden and Walsh, particularly against Walsh, who was his partner in vaudeville last year. He claims that, although he split with Walsh a year ago, the latter is still using his name and billing the act "Creedon and Walsh."

Frank Hurst has complained against Flo Lewis, claiming that she is infringing on his billing "Alone At Last."

Charles Keating (Huckelberry Finn) alleges that Cliff Nazzaro and the Darling Sisters are using a piece of business originated by him in a song and wants them to stop doing it.

Frank M. Howard has filed complaint against Phil Golden, saying that the latter had signed a contract to appear in revue produced by him, and now refuses to carry out his part of the contract.

Marie and Ann Clark want Cartmell and Harris to stop using the gag about the picture in the locket that ends with the line, "That ain't dirt—it's me."

BIERBAUER OUT OF HART OFFICE

Charles Bierbauer, the vaudeville agent, who for some time past has been connected with the Max Hart agency and who along with Hart was suspended from the Keith booking office floor several weeks ago, has left the Hart office and opened for himself in West 47th Street.

Bierbauer is said to have been reinstated as a Keith booking agent but when seen refused to admit or deny it.

"LOVE LETTERS" REVISED

"Love Letters," originally done by Charles King and company and last seen with Skeets Gallagher, has been boiled down to fit a cast of three and opened for a tour of the Orpheum circuit in Duluth on Monday. Elizabeth Brice is featured, with Gattison Jones, late of "Jim Jam Jems" and Al Hockey supporting her. The act will not carry a chorus.

"FIRE EATER" BURNED

Eugene Miller, who does a "fire eating act," and was entertaining 4,000 children at a dinner and vaudeville entertainment given by the Salvation Army at the Ninth Coast Defense Corps Armory last week, was badly burned when the flames shot back, setting fire to his hair and eyebrows.

FOUR MARX BROTHERS TO SAIL

The Four Marx Brothers, appearing at Keith's Hamilton Theatre this week, will sail for England early in February. They have signed a contract to appear at the Coliseum, London, for four weeks. The act opens on February 28.

TANGUAY CANCELS PALACE

Eva Tanguay, who was booked to headline the Palace next week, has cancelled the date until a little later.

With the work and many details of presenting her new act, the comedienne feels the need of a rest.

WALTER HOWES MARRIES

Walter Howes, the booking manager, was married on Christmas Day to Alice Emiline Sanson. The newlyweds gave a private party at the N. V. A. club on Sunday evening.

VAUDEVILLE

PALACE

"La Petite Cabaret," a manikin act, opened and interested. In the miniature boxes the figures represented Abe Kabibble, Mutt and Jeff and other figures famous through the popularity of newspaper cartoonists.

Scanlon, Denno Brothers and Scanlon, who "mopped" in the number two spot at this house the last time this reviewer caught them, went over fairly well but fell much short of the applause they received upon the occasion of their former appearance.

The Russian Cathedral Singers followed and received much applause.

Harry Tighe and Edna Leedom did the same act reviewed at the Alhambra recently but did not get over nearly as well. Whether this was due to the act they followed, or because the whole first half of the bill up to this point flopped or not, is a matter of question but the fact remains they were not their usual hit. Miss Leedom wore a backless gown of cherry colored velvet trimmed with fur. It was split up one side and trimmed with gold and blue. She wore a pair of lavender colored slippers and a diamond lavalliere.

Harry Carrol and Co. closed the first half and was as big a hit as ever. There seems to be absolutely not the slightest diminution of Carrol's popularity and he is one of the most sure fire hits in vaudeville. Several different bits were introduced this week including a medley of Carrol's old time hits. "There's a Girl in the Heart of Maryland," "Mississippi," "It Takes a Little Rain to Make the Sunshine," "Bom Bom Bay," "Trail of the Lonesome Pine" and "By the Sea," all came in for their share of applause. Fern Rogers, who is not a Grace Fisher by a long shot, put over "The Rose" to a hand, but her diction in this number was not nearly as good as in the others she offered and it was impossible to understand many of the words from a box. For an encore a new bit was offered and Carrol joined Miller and the girls in an "Essence" which drew laughs and made as big a hit as anything in the act. Carrol had to make a speech which we described last week as bad; Harry admitted it this week but managed to make an exit without breaking down altogether.

Patricola after the intermission was some punch, her character songs going the best as she sells them very well. Quite a number of encores were given to decided applause.

Charles Withers and Co. in "For Pity's Sake" were a laughing scream. It is a hokum act that sure enough makes them laugh but in the opinion of the writer, would be much better without that sloppy, messy paste business. The detail of the set is well thought out and the attention to minor points creates an atmosphere that is true to life. There are many of just such "opry" houses in quite a few of the smaller towns.

The company is capable and the audience was not slow to express its approval of the efforts.

Leo Carillo, after a recitation apologizing for the old gags he was going to tell, told them. Some were very old, the act being essentially the same one we saw Carillo many years ago before he went into the legitimate. The one new thing noted was the military recitation which he sold very well and for which he received the approbation that he merited. It held the attention of the audience throughout and sent Carillo over which his other material did not seem to accomplish. A few new ones might be gathered. Carillo has a likable personality, is polished and smooth in his manner and method of delivery, refined and artistic.

Bobby McLean and Co., in an ice skating act, held most of them in till the finish with a very fast offering and received more applause at the conclusion for a closing act than any seen by the reviewer at this house. H. W. M.

VAUDEVILLE BILLS

(Continued on pages 10 and 11)

HAMILTON

Monday afternoon's business was not as good as usual. The audience, also, was not as appreciative as it customarily is. This, however, could be laid mostly to the small amount of those present.

The overture received applause, and Franchini Brothers, who opened the show, also were accorded a nice reception. With the second act, however, the house grew colder. The Franchini Brothers were worthy of the applause they received. Their strong-man work is done without stalling, and each stunt is "sold" effectively.

Eddie Combey, of Combey and Nevins, was taken ill at the last moment, and it remained to his partner, Andy Nevins, to go out and do a single. Considering his handicap, Nevins is to be given credit, even though he didn't go any too well with the audience. He offered an impromptu pianologue, singing a number of published numbers, accompanying himself with the piano. Criticism or suggestions would be out of place in a review of his offering as done on Monday afternoon.

There was somewhat of a wait before "Summertime" was ready, and it didn't serve to help the act, which needs a lot of help, any too much. The act could more appropriately be billed Lorin Raker and Company, for it is Raker's work that gets the turn over. The "vamp" also does fairly good work, but the rest of the cast lack a punch. Of course, there are always "poor lines" to fall back on for an excuse, and in this offering, the rest of the cast would have a perfectly legitimate excuse to use, in saying that their lines give them no opportunity to show what they can do, if they can do anything.

After seeing offerings such as Marshall Montgomery can offer with ventriloquism, it's pretty hard to sit through another ventriloquial act and not compare the two. And it wouldn't be quite fair to Walters and Walters to compare them with Montgomery's turn. So we won't. We just couldn't help but mention the fact, to take the viewpoint of the audience, for Montgomery appeared at this house only two or three weeks back and Walters and Walters are there this week. The pair have a pleasing turn, that could be speeded up with newer lines.

Kitty Doner, with Brother Ted and Sister Rose, were the hit of the bill. Which is rather unusual for the headline act nowadays. Perhaps it is mainly due to the fact that the Doner Family make up a NEW headline act. At any rate, the act doesn't slow down for a minute. And in addition to holding speed, it holds interest. Which is all that's necessary.

It is a relief to see a couple do an act that is somewhat on the revue style, and not put over one line in all their songs, or one gesture in all the pieces of business that can be called suggestive. The one big fault with Miller and Bradford's offering is its newness. Otherwise the offering is neat, appealing, and after a little work, is bound to please any audience. The costumes are very pretty, and the music excellent.

Nelson and Chain are doing practically the same routine they offered here in the East before going into Los Angeles with their revue. The boys are clever, and have a lot of clever material.

The Four Marx Brothers stuck to business on Monday afternoon, and didn't please as well as they are capable of doing. Which is by way of saying that they omitted all the customary ad lib work that contains the best laughs of the act, and did the straight routine lines and business. They have always been popular at this house, and seem to continue their popularity. A new girl dancer in the act needs more rehearsing. G. J. H.

ROYAL

"Pete and His Pal," presented by Van Cleve, gave the necessary momentum to a bill that bristled with good and diversified entertainment. A great deal of comedy is furnished in the initial turn through the efforts of a darkey to sustain his equilibrium on the back of a rather pestiferous mule.

Jack Duffy replaced Johnny Jones and Marion Greenlee, and had little trouble in getting over big in the second position. Duffy's line of "nut" comedy caught on while his manner of singing also scored. He is capably assisted by a rather pretty little maid and a half portion youngster who won an individual hand through the medium of an impression of Eddie Cantor. A burlesque bit for a close entailed enough hokum to satisfy those who like that form of entertainment and sent the trio off to a solid hit.

The popularity of Tim and Kitty O'Meara was attested by the outburst of applause which greeted them upon their entrance and this applause had trebled in volume before the culmination of their turn. The O'Mearas constitute one of the few dancing teams which shot into sudden popularity with the dance craze of a few years ago and still retains its popularity. Their Bowery dance is still one of their best bets but their whirlwind dance for a close is a veritable applause knockout. Huston Ray serves as an adequate assistant at the piano and in song introduces the various numbers.

Jean Boydell won laughs and a smattering of applause through some "nut" antics which were a great deal overdone. Her manner of wriggling might be appealing to some but to others it borders greatly on the vulgar. Her first number in which she appears as a natty boy is fairly well rendered and more subdued.

Paul Decker's breezy personality enabled him to carry off the applause honors for the first half of the bill in Edwin Burke's one-act comedy entitled "——— and Son." Decker is well suited in the role of a carefree young scion of wealth whose sole aim in life seems to be how fast he can spend his father's money. The latter decides to transform his son and heir into a useful member of society and puts him to work as his porter. Of course the youth strenuously objects, but when the pater declares him to be the possessor of a twelve dollar a week brain the action starts. Son proves himself to be an eighteen carat finance wizard, swings a gigantic deal, and marries Dad's pretty stenographer. The piece entails some meaty lines, all of which are effectively put over. A capable company, including a girl and two men, appear in the supporting roles.

Opening intermission apparently did not phase Irving and Jack Kaufman and they were a solid hit from the time they emerged from their huge phonograph until they had to beg off with a speech. Two finished entertainers are these boys who are heard perhaps a great deal more often than they are seen.

"Nut" comedy seemed to be in order at the Bronx house this week, that method of entertaining also being practiced by June Mills, a buxom comedienne who styles herself as carrying around a "Ton of Pep." Miss Mills radiates a great deal of personality, while her hokum never becomes offensive. A young man assists her in some cross-fire from the orchestra pit, and also does a song.

Gus Edwards' Song Revue of 1920 held them in to the close and scored the hit of the bill. His new bunch of proteges rival former batches, and all scored in the various specialties assigned them. J. Mc.

RIVERSIDE

Elmer Cleve, who opened the show, was remembered by the audience, getting a hand for his entrance. He offered his xylophone specialty, displaying skill at the instrument, and showmanship in his style of delivering numbers, which embraced classicals, folksongs, and populars.

Miller and Lyles, colored comedians, were on second, and although they drew laughter in abundance, and plenty of applause during the act, their final reception was not what it should have been judging by the reception their material got. They are offering their "40 Below" act, with the boxing dance finish, and the turn surely was a howl. Although the position was early, their efforts were earnest, and it seems strange that they got as little applause as they did.

Nelson and Chain substituted for Brown and Spencer, and in the third position had things their own sweet way. They are offering a travesty burlesque turn, their subjects being the various kinds of vaudeville acts seen on the stage. Their act, a combination of clever material, and well presented "hokum" bits, scored heavily.

Eddie Borden, and a company of 14 presented "On Fifth Avenue," a revue in which the various types that frequent America's leading fashion promenade are held up to ridicule, and which affords plenty of healthy laughs here and there, mingled with tunes, steps and costumes, strewn among a bevy of girls who look well from front. His assistants are clever specialty people who appear to excellent advantage. The production and setting of this act are commendable. The assistants' names are given as Rose Kessner, Ben Mason, Elmer Brown, Edith LaRoss, and Billie Taylor.

Following a long delayed intermission, due to the non-arrival of Fred Lindsay and his company, on account of having been quarantined upon their arrival aboard the Lapland, the Topics of the Day were flashed, and Lindsay followed them.

Fred Lindsay has a novelty turn that should hold the interest of American audiences, because it is rarely seen hereabouts. Lindsay is an Australian whip snapper, and his exhibition of feats of skill, and strength, in handling a number of immense whips, and the coolness displayed by him in spite of a lack of rehearsal, and an undoubtedly nervous state of mind, won the instant approval of the audience. He is assisted by two girls, a lecturer, and a plant. He took several well earned bows.

Eric Zardo, a concert pianist who aside from being a musician of eminence, is a master of tonal effects, which he produces without impairing the music of the original score, was sixth, and had he so desired could have stopped the show, but he was content with taking several bows to insistent and heartily continued applause.

Lydell and Macy need no introduction, as was made evident by the reception they got when their names were flashed. Despite the fact that the audience was acquainted with their work, they got the same number of laughs, and the same applause they always draw.

Margaret Young had some difficulty in holding them, but succeeded very nicely. The spot was a little too late for her, and the audience had already started walking out. She should be given credit for sticking it out, and making them listen to her, which she did.

To Lohse and Sterling, however, should go the highest credit of the performance, for when they went on at 5.20, the audience was up, and going out, but the intense concentration given to their work, and the daring haphazard style in which they performed a series of difficult feats upon Roman rings, and trapeze arrested the attention of the audience, and held them rooted, to where they sat, or stood, as if by magic, until the act had finished. Their reception was vociferous, and well deserved, too. S. K.

VAUDEVILLE

SHOW REVIEWS

COLONIAL

Powell and Vernie, man and woman, in a singing and dancing bit opened the show, and did rather nicely, although their act, which seems to have possibilities for development did not run off as smoothly as might have been the case. It looked from front as though it had been hastily put together and had not been worked enough. The setting is pretty, and both have ability as dancers, but their act needs more rehearsing and some re-staging.

Bernard and Garry, two boys in tan, who filled the second position, "cleaned up" with their singing oddity. The boys have a good idea in their act, but the latter portion, consisting of imitations of famous blackface comedians, needs brushing up. They sing well together, and the numbers used are suitable for their act. They were a big hit, drawing applause from all sections of the house.

Eva Shirley and Company, consisting of Al. Roth, Fid Gordon and his syncopators, were third. Miss Shirley looked in perfect health, and worked in her old accomplished style, much to the satisfaction of her auditors. Roth has improved in his dancing, and it scored tremendously. Gordon offered a specialty that was received with favor, and the act as a whole was in the language of the theatre "a riot." Some new numbers have been added.

Bert Hanlon was fourth. Hanlon is a comedian who possesses a style and personality unlike any other we have seen. He works with a self assurance, ease, and good humor that is spontaneous, and productive of the desired mental attitude on the part of the audience to receive his material, which is exceptionally funny. He was a huge hit, taking an encore, and several bows, declining further encores, which could have been had for the asking. As a comedian he is in a class by himself.

Eddie Foy and the younger Foys offered their frolic of fun, and scored heavily. Despite the fact that they followed a comedy act, they got laughs aplenty, and the unusual amount of talent displayed by this clever family won the approbation of the audience, which by the way was larger than any we have seen here in quite some time. The Foy children will soon be stepping out for themselves, and when they do, the going will be easy, for they are clever, personable, have a name and are willing to work.

Sylvia Clark opened after intermission. She has been absent from these parts for quite some time, and it was indeed a pleasant surprise to see her again. This clever little girl has added some new numbers to her repertoire, and they are funnier than any we have ever seen her do. The new "Russian" bit is a howl, and the "bird" patter number on "Feather Your Nest" is a bird indeed. She left an impression that is sure to be lasting, for hers is a personality that leaves a pleasant imprint on the mind.

Long Tack Sam is above all things an extremely clever showman. That he can do a variety of things matters less than that he makes whatever he does go over with a bang. His company of Chinese entertainers is exceptional, there being a real variety of work done, and some of the feats performed have never been seen by the writer before. A beautiful set, and careful and effective staging have also enhanced the value of the act, which proved to be an entertaining fast moving concoction, with a surprisingly effective novelty "kick."

The Innes Brothers, "The Men About Town," offered their comedy talking, and eccentric dancing act, much to the merriment and evident amusement of the spectators. These boys are funny, dance well, and fast, and their comedy dance numbers are really funny. They were a big hit, taking an encore, and several extra bows. They did a lot of adlibbing between their regular "gag" work to fill in, and got a few additional laughs.

The Balliot Trio, two women and one man, who concluded the performance with a novelty equilibristic turn. S. K.

ALHAMBRA

Undoubtedly Madame Herman's offering would be able to give a much better account of itself, if it weren't placed in the opening position. In fact, most magic acts would do better in spots towards the center of the bill, for such acts require all the attention the audience can possibly give to get full results. Mme. Herman was handicapped by the people being seated and various other incidents that go to make things none too good for an opening act. In England, no one is seated after the show starts, and the headline attractions are placed in opening and closing positions. However, this is not England. The illusion stunts offered by Mme. Herman are interesting, and the closing bit with the poultry and dogs served effectively.

Lucy Bruch plays the violin well when doing classical numbers and should stick to that or production numbers rather than popular numbers. She too was subject to annoyances from backstage, where entirely too much noise was being made.

Imitations and hokum comedy are rather an unusual combination, but it seems to go well as handled by Pop Ward and Frances Rice. Miss Rice could improve her Belle Baker impersonation by using a number that is more familiar to audiences than the one she is using at present. The Warfield and Foy bits are about the best she does, and she does all very well, although trying Nazimova on a vaudeville audience is stretching things slightly. However, it goes well, and that's the main thing. Pop Ward gave a good account of himself with his allotted bits.

Cooper's gags were somewhat too deep for the audience, at first, but they gradually warmed up. It was the violin bit that got the house started. Incidentally, Harry forgot to tell the prologue to the violin bit on Monday evening, and did tell the epilogue.

At last! We could hardly believe our eyes and ears, but there it was. A musical review in vaudeville that actually contained a plot. And lines that brought out the plot capably. One would scarcely recognize "Eyes of Buddha" as the same act that played at the Colonial two weeks ago. Changes have not only been made in the lines, but in the cast and costumes. George Choos is to be congratulated on the production. Milton Hockey and Howard J. Green are to be doubly congratulated on the book and lyrics which are exceptional. And Walter L. Rosemont for music that would befit any production. For that matter, the staging of the numbers would do credit to Leon Errol. The new comedian is great. He is typical of musical comedy in legitimate. The rest of the cast are equally capable. Even the chorus works together. We would suggest, however, that the "One-Two Little Girl" number be repeated for one chorus at the finale, as the number almost stopped the show on Monday night and is very effective.

O'Donnell and Blair were a big hit with their familiar piano-tuner offering. O'Donnell's falls and tumbles rival those of the Dooleys.

It seemed as though we were seeing the Tanguay of ten years ago on Monday night. Eva has a gorgeous new drop, and costumes that are more sensational than she ever had. Incidentally, Eva was in strong voice. She even went as big as in the days of yore.

The Girard Brothers have some walkouts, but are to be given credit for a dandy strong-man act. G. J. H.

LOEW OPENS 5

SAN FRANCISCO, Jan. 3.—Five new Loew houses opened in California in thirty days. The new theatres opened include the houses located in Sacramento, S. Stockton, Oakland, Eureka and Long Beach.

81st ST. THEATRE

A good bill got under way nicely with the Three Belmonts, who snapped over a fast juggling act with hoops and diabolos. The men were dressed in white costumes trimmed with red and looked neat as with showmanship they presented their wares. The concluding trick with the illuminated diabolos that changed color and gave forth smoke was a flashy finish.

Ben Smith came next and went over well with his singing; the talk lacks punch and did not register. Smith might note that "He seen all the berths made up" is ungrammatical and substitute the word saw instead.

Renee Roberts and Co. have a neat dancing act that is well staged and has no piano solo, for which much praise should be given. The cymbal dance by Miss Roberts in pink tights with gold bodice was clever and she did, in the other dances, a number of splits well.

Considerable applause was received and three curtains the result.

Dooley and Storey "mopped up" in the next spot with a diversified and versatile offering. The opening is immense, the girl pretty and cute and both have lots of personality. Dooley is smooth and a finished performer, putting over most of his work cleverly, especially the dancing and the gags, but by all means should take out the recitation he does for an encore, as, despite the fact that it received a hand, Dooley does it very badly. The writer has heard it delivered by Bernard Granville, whose dance Dooley imitates so well; it's rather strange that he shouldn't have studied Granville's method in the recitation more for Dooley does it in a singsong manner with poor intonation and poorer phrasing, has the wrong conception, and, although the poem is strong enough to carry itself, it would be well if Dooley can't get any better idea of the dramatic values of intonation and phrasing, to say to the poem goodbye, "You'll Never Be Missed!" This was the only weak point in an otherwise very good act. The girl looked shapely and neat in several changes of costume and the act prior to the recitation stopped the show.

John B. Hymer and Co., in "The Devil and Tom Walker," were next and obtained many good laughs with the cleverly written and creditably delivered material. Hymer was excellent and the other characters adequate; the scenery and effects all that could be desired, the electric chair scene well worked.

The act seems a trifle too long and there were two little points that could be easily eliminated that would improve the act one hundred per cent. One is Hymer's reference to the hymn "Nearer My God To Thee" as a "Blue Sunday Rag," and the other, much more serious, is his use of the Bible for a laugh.

Juliet next came and saw and conquered, just as charming and clever an artist as ever, just as pleasant to review time and time again as she was the first time and just as entertaining to the writer as she is to the audience.

Her mimicry is the result of very close study on her part and the putting into exceptional execution the technic of her observations. Miss Juliet never strains for her effects, does them in an easy, natural manner and with a fidelity that is quickly appraised by the audience at its true and full value. Her Louis Mann is very good and Sam Bernard most clever. One of the hits of the show was scored by her.

It is difficult to pick any best for they are all good but Grace La Rue and Harry Lauder, in addition to the ones mentioned, seemed to get the biggest hands when this show was reviewed. H. W. M.

BROADWAY

Valdo and Company opened the bill with a neatly presented dance turn which was well received. Position at this house seems to count but little as most of the patrons are transients. Miss Valdo opens with a toe dance well executed. Her costume changes are made in view of the auditors. A sword dance proved effective, while a Spanish number was also well rendered. A young man assists at the piano and constitutes the company.

Jed Dooley is a rather likable chap who is extremely versatile. Much of his material is rather antique and in spots his act drags along in a monotonous fashion, but he has the faculty of being able to talk his audience into giggles as well as applause. Dooley admits that they might not care for him but adds that they ought not to pass judgment on him until they have seen some of the other acts. He adds that before they have seen the entire bill, they may wish that he was back with them. A pulchritudinous maiden busies herself by passing him various props and displaying her charms. Dooley's best bit is his manipulation of a rope during which time he keeps up a rapid line of chatter.

Basil and Allen were slow in getting started but before they had finished their turn they had amassed their full quota of laughs and applause. Most of the comedy results from an Italian being enlisted into the army. Some of the material is new and a great deal of it old, but most of it was put across.

Mabel Burke and another young woman, billed as company, gathered plaudits through their vocalization, their singing of several published numbers meeting with the approbation of those out front. Due to the fact that programs are not distributed at this house, the writer could not determine the names of the various performers who appeared in different turns under the general heading of "and company."

Holliday and Willete offered a breezy skit replete with meaty lines. The male member of the team protrays the role of a policeman who has been assigned the job of affording a young and wealthy widow protection at a musicale. She insists that he don her dead husband's clothes. When he obliges the laughs come in rapid succession due to the fact that the trousers make him resemble a wire walker in tights.

"Not Yet Marie," was the feature attraction of the bill. The act has been playing around New York for some time but this did not seem to dim the enthusiasm with which it was received. Edmondes, the comedian of the piece, handles most of the comedy in an approving manner, while a dainty little ingenue and an agile juvenile win favor with their singing and dancing. The maidens of the ensemble are all good to look at especially in one number wherein they reveal their charms in various states of dress and undress.

Harry Lester Mason scored the hit of the bill, if any particular act should be picked out for such mention. Mason appears in the garb of a waiter and offers a monologue built up around the various pests he encounters while spilling soup and padding checks.

Henrietta de Serres and three men brought the bill to a close with a posing act that was accorded a big hand. All of the tableaux are artistically effective and each one was received with applause. In fact some of them aroused more enthusiasm than the writer imagined was stored in the house. J. Mc.

MARSHALL TO MANAGE JEFFERSON

Frederick A. Marshall, who was formerly manager for Moss-Stoll and the McNaughton circuits in England, has been engaged to manage Keith's Jefferson Theatre here. Fred Williams, former manager, has resigned to go into the auto business. Herb Whitman, who was assistant manager at the Jefferson, has been transferred to the Coliseum.

VAUDEVILLE

REGENT
(Last Half)

The Three Bobs opened the bill with an interesting and diverse exhibition of juggling with Indian clubs. Then they introduced their almost human fox terrier, this canine prodigy, as also a real crow, helping considerably to establish the act in high favor.

Olive De Coveny sang a few songs of the popular variety in a high soprano voice that was not unpleasant to hear. Then she rendered a couple of operatic solos, which won her spontaneous outbursts of applause. And, if she would only learn to enunciate the words of her popular numbers so that they could be understood, the chances are that she would enhance the value of her vocal offering to no inconsiderable extent. Grace Huff and Company, in which the name of Ralph W. Remley is mentioned as a supporting player, presented a comedy playlet called "Just Like a Man," which is not without merit. Remley deserves mention for his performance beyond any one else in the cast.

Rudell and Dunigan have a classy little act that just sort of grows on one as he continues to watch it. Miss Rudell, besides having a charming personality, is a pianiste of rare excellence and more's the pity that she didn't see fit to do more than strum the keys occasionally, and as for Dunigan, he is a breezy sort of comedian with an ingratiating personality. Their songs, dances and general tomfoolery earned them a big hand, which they richly deserved.

Ted and Tom Haydn, one of whom plays the piano as well as a couple of small accordions, prattled along in a sort of catch-as-catch-can manner, the one giving vent to his musical talents while the other imbued the act with indefinite comicalities. But, just the same, their act scored tremendously.

Bradley and Ardine, assisted by Irving Fisher at the piano, contributed a song and dance offering that has a great deal of terpsichorean pep, but is somewhat lacking in the vocal department. It may be that Bradley was suffering from a cold and then again it may not. And, as for Miss Ardine, her vocal attainments are decidedly limited. Yet, she makes up for this by moving more lithely and gracefully across the stage in her various dance numbers than any other girl we have seen of like physical proportions, meaning thereby that Miss Ardine should, as a dancer, avoid starchy foods. Incidentally, the setting for their act is both appropriate and artistic, if we are to forget about a back-drop which was badly lighted. And the act went well, too, we are pleased to report. M. L. A.

PROCTOR'S 58TH STREET
(Last Half)

Hill and Ackerman, two men, opened the bill with a number of comedy feats. Their burlesque acrobatics scored laugh after laugh and won them a rousing hand in the first position.

The Transfield Sisters are two fairly good singers, their harmonization of different published numbers meeting with the approbation of the audience at this house.

Charles Lloyd and Company scored a decided laugh hit in a comedy act entitled "The Speedster." Most of the laughs are occasioned when Lloyd's flivver refuses to fliv. A young woman, unbilled, portrays the role of his wife. The act has a number of meaty lines and a good punch at the finish.

Blanche Boyd and Freddie Ring came next with an entertaining little offering, which won some well merited applause. In fact, it registered about the biggest hit on the bill. Miss Boyd radiates a great deal of personality and, besides, has the knack of putting over almost any manner of song. Ring accompanies at the piano. Miss Boyd opens with an Italian impression. She then removes the Italian costume, underneath which is revealed another dress, remindful of a colleen. She did not have to announce that her next number would be Irish. She almost stopped the show before she ever began this number. This is one house where this reviewer feels at home. A player with a Celtic brogue gets the same reception at this house as does a son of the Ghetto at the Royal. From Frank Doran to the property man back stage, they're all Hibernian and even more so out front. So, take a tip, if you want to "mop" up here, just do an Irish number, even if you're anything from a Chinese to an Afghan. In fact, the bigest hit we ever saw here was registered by a comedian who sang an Irish ballad with a Hebraic drawl.

All of which is disgressing and does not mean that was the only reason Miss Boyd went so big. However, it did give her a lot of impetus. A kid song was well handled, while a closing number in white fleshings made the audience howl for more. Miss Boyd obliged, but not by removing any more of her wearing apparel.

Wilson and Kelly registered with a lot of hokum, while "Not Yet Marie," the musical comedy that has been playing the big houses, also went big, holding them intact to the close of a good bill. J. Mc.

PROCTOR'S 23D ST.
(Last Half)

Mahoney and Auburn, dressed in white flannels and tennis shoes, one wearing a brown coat, the other a blue, do some fast passes and throws with Indian clubs. They are about as speedy with the throws, which are hard, as any, with the exception of the Juggling McBans, but do not work as far apart as the latter used to. Some of the gags are not funny and others are quite old. The "Rhode Island, thank Providence," is one. The remark, "What the hell are you tryin' to do," should be taken out.

The Three Wilson Girls in gowns of white satin, with hats of white lace trimmed with flowers, pink slippers, socks and bare legs, sang a neat opening number but received little applause. Two returned, in lace over orange underskirts, with ten pointed parasols and did a dance, but the stage was too dark. The other girl in a change of costume, vocalized to a hand. There were several other changes of costume and a number of dances, concluding with a toe dance in "one" by the three, for a finish.

Larry Reilly and Company followed. See under New Acts. Martha Pryor, in the next spot, just about wrecked it. She is one of the very best exponents of the way a song should be worked up for a finish and a sure-fire hit. She could do this with any song on any bill and get it over, for she sells her numbers very well, indeed.

With clear enunciation and admirable diction, a published rag, a Southern ballad, an Irish number, another rag, a medley of old-time hits and for an encore, a "blues" were offered. The Irish number is less suited to Miss Pryor's style than the others and less effective in her hands. All the others were sung in a peculiar syncopated rhythm, the cadences of which were still further broken up by Miss Pryor's way of singing, producing a very good effect.

Byron and Haig and Detzel and Carrol, see under New Acts.

Adelaide Bell closed and held the spot very well for a single dancing act with an accompanist. Her high kicking is excellent and those back kicks to the shoulder, done audibly, are very clever and drew applause. The pianist played a medley starting with Sindig's "Rustle of Spring," then part of Liszt's Second Hungarian Rhapsodie, part of Boehme and then the Rhapsodie again with his own improvement of Liszt's variations. It was chopped up and mussy in places. Considerable and emphatic applause rewarded Miss Bell's final dance. H. W. M.

AUDUBON
(Last Half)

We've often wondered, as we entered this theatre, who designs and arranges the different lobby displays every week. We learned this week that Ben Jackson, house manager, is responsible. How he gets time to do it is a mystery, for he is about the most efficient house manager to be found in New York. Perhaps that is the reason.

The show is typical of the craze which some people claim is now dying out. If this is a sample, then dancing is having a very lingering death. Russo, Ties and Russo, who opened, did dancing. Out of five other acts on the bill, only one did not do any dance bit.

The trio stuck mainly to clog work and did it well. There was some eccentric and folk dances done by the two girls, but the man did clog work and most of that on a wooden mat.

The comedy offered by Percival and Blissette was none too good. We'll pass it up and talk about their acrobatic work, which consists of tumbling, for the most part. The girl did some dandy dislocation bits and the man some startling somersaults. As an acrobatic team, they'll do. Even they did dance work.

Nellie King and Company offered a musical sketch with possibilities. We're so very tired of repeating that word. But, it's the only one that seems to fit most of these acts. The young man who supports Miss King does about the best work in the act.

News reel flashed here.

Then came Higgins and Bates, the two girls seen last season with Harry Carroll's "Varieties of 1920." We must say that either the girls were hiding themselves in Carroll's act or have improved wonderfully. At any rate, they show some very good work in their own act. With them is an "and company." Which, in vaudevillesian, means a pianist.

But, back to the girls. The word back reminds us that they showed quite a bit of it in their costumes. And bare legs. Who was it said, "Ain't nature grand?"

Jarrow, to give him due credit, is more than just a magician with a monologue. He's a performer and a very clever one. Rare, indeed, among the species.

We don't see why the Versatile Sextette don't pay Jack Loeb for a lease on the Audubon. This is the second time in two weeks here and about the 'tieth time this season. And, each time they go bigger than before. G. J. H.

HARLEM OPERA HOUSE
(Last Half)

A novelty act that was fast and snappy was sold by Eary and Eary to considerable well deserved applause. The two do a series of contortionistic feats, using a number of large and small nickel-plated rings. They feature the trick of both going through a small ring at the same time, using the spot and doing the trick on a table. This went for a good hand. The girl is very pretty and shapely, has personality and a smile. She looked very well in black tights and a low dress of black, with a red flower at the waist line.

Fulton and Burt have a neat and classy offering that starts off well but has not the proper sequence for a finish. In fact, the main idea doesn't seem to be finished at all. Instead of the finish as a girl of 1850, another change should be made by the girl to a more modern style. Fulton puts his points over cleverly and the girl looked phetty. The obbligato in the last number didn't sound true, nor was the effect all that could be desired. The act shows class and should be a hit at the better houses, but could be improved, nevertheless.

"Petticoats," reviewed several times, was as big a hit on its return date at this house as ever, although it has played the Harlem Opera House a number of times. Grace Dunbar Nile, is very refreshing in her style and the laughs came fast and furious. The cast is all that could be desired and the vehicle one of the best comedy playlets in vaudeville.

Ben Smith made quite a hit with his singing, taking several encores, the second one of which was forced by his waiting center stage, in a spot, although the applause might have justified a return had an exit been made.

Cantwell and Walker were quite a hit with their talk and singing. There were a few old babies, "puss in the corner" and a couple of others. The gown of jet and black, makes Miss Walker's short and somewhat portly figure seem more so, mainly through the fact that the jet runs in horizontal lines. A better effect would be obtained if they ran in the opposite direction, that is, vertically. The act seems a trifle too long and some of it might be cut, particularly quite a little of the French, which is not generally understood by those who didn't go over, and is no longer funny to those who did. The encore bit, with a speech called for by a stage hand, is funny.

Margaret Barron will be reviewed under New Acts. H. W. M.

COLISEUM
(Last Half)

If this bill is to be taken as standard of what is generally offered here, then Emil Groth, house manager, can truly feel proud of his theatre.

When one considers the number of animal acts to be seen in vaudeville and the number in comparison, that are really entertaining, he realizes that the last are very few. Strassell's Animals are in the last mentioned class.

With the bill offered, the reason that Jack Duffy and his company were playing second spot, was readily explained. But, on another bill, Duffy could hold down a better spot with ease. He is doing the wicked shimmy he featured with Felix Bernard and several songs with some hoke dances. A boy with him, who is not billed, is a wonder. He does the best imitation of Eddie Cantor to be seen in vaudeville, bar none. In fact, he out-Cantored Cantor, for the kid has a dandy voice. His other bits were equally well done. The girl also did her allotted work well.

Ethelyn Clark was recently reported ill. If true, her illness must have done her a world of good, for she looked about eighteen years old. Jack King, who appears in the act of her husband, Joe Howard, was with her at the piano, Howard's act laying off this week, and gave a good account of himself with his "Mary Ellen" number. Miss Clark is doing a pleasing routine of songs, with a bit of dance that is well done. The act will be fully reviewed under New Acts.

Then followed an annoyingly long wait, for Miss Clark had worked with the set in three and the following act had a full stage set.

However, the next act was worth waiting for, as it was Lina Abarbanell, with a musical comedy farcelet. It will be fully reviewed under New Acts.

Robert Emmett Keane opened with a snappy Spanish comedy number and then went into his life of stories, each more amusing than the other. The best part of seeing Keane's act is that he always has one or two new stories that he did not have when seen before. He closed with a Scotch recitation.

The Ford Sisters and their orchestra were also present, keeping up the standard of a big-time bill. The girls' dancing requires no comment. They are foremost in their line. Their orchestra filled in capably between dance numbers with selections that were well played, but not as well selected as those played when the act appeared in New York last year.

G. J. H.

METROPOLITAN
(Last Half)

The Casting Mellos, four in number, opened the show. Three men and one woman constitute the act and the woman is the featured member of the combination, the most difficult of the feats and the most sensational, being left to her. No discredit to the men is meant, but the act, in its present form, has more novelty than if otherwise arranged. They are capable, but keep themselves in the background. The work consists of aerial casting and some really sensational work is done. They got a well-deserved and hard-earned send off.

Murphy and Plant, two men, in a conglomeration of gags and songs, were second. One of the boys, the blonde lad, gets a few laughs with material that could stand a little improvement. The other works straight and sings. When reviewed, his voice was not, evidently, in condition, for it sounded hoarse, strained and tired. They worked hard and succeeded in warming up the audience for the next act, although they, themselves got little reward for their services.

Downing and the Bunler Sisters offered a skit that was really entertaining for a change. Like most acts on this style, it is just a combination of bits, songs and gags, with some dancing included. Downing has a good singing voice, gets plenty of laughs and the girls show ability to dance and handle numbers. They have a chance of developing into an act for the better time and should be able to stay there once they land.

Mallen Case is the next act. It is a "plant" act that is somewhat out of the ordinary. Case is the "plant." He is a long, lean looking individual, who assumes the air of "dumbbell wise cracker," a regular parlor hound, etc., and works with an air of naturalness that makes him seem really part of it. His work in the audience and on the stage is worth while watching, for he is a "nut" comedian of distinct type and works in a style all his own. He takes falls, bumps, slides, etc., with the aptitude of the acrobat and gets laughs with an ease that is really remarkable. His partner works well and affords him every opportunity to get laughs over. They were the only real big hit of the show and could have stopped it, but they got tired taking bows, evidently, after they had taken six.

Lyndall Laurel and Company, the latter including two women and one man, offered a novelty turn that was entertaining. The three girls are summering at the beach. They all fall in love with the one man and, of course, there is contention. So they agree to fight for him. Then they display their prowess with gloves, punching bag and in wrestling. Miss Laurel offers to throw the entire bunch, and does so, much to the amusement and satisfaction of the audience. A good closing turn. Got over. The girls are all perfectly developed and in topnotch physical condition. The act is nicely staged and novel.

Viola Dana, in "Cinderella's Twin," was the feature picture. S. K.

PROCTOR'S 125TH ST.
(Last Half)

Libby and Sparrow, opening the bill, were unfortunate in having nearly all their stage cues missed at the supper show, which put them at a disadvantage. Several dances were done, Miss Sparrow looking well in changes of costume. The black and jet, with black tights, was effective, with her blonde hair. A burlesque on an Egyptian dance sent them over to a fair hand.

Huckleberry Finn and Tom Sawyer made their usual hit, especially with the "mother" song, delivered by Finn as he sat on the stage in a spot and cried real tears. This was a clever piece of work and drew very strong applause, which was duplicated at the end of the act.

Billy Miller and Company played "Adam Killjoy," formerly used by Harry Holman. A number of laughs greeted the cleverly written lines, but the present cast is totally inadequate and went through the sketch in a mechanical, "I don't care" manner. The line "No one knows but you and I," would be grammatical if it were changed to "but you and me."

Charles and Madeline Dunbar gave a number of imitations of various animals. The girl looked well in a costume of fish scales and green ostrich plumes. The pianist didn't get the act at all, the couple having to sing against the music which was either two or three bars behind, ahead or not at all. The girl nearly stopped once.

Edwin George, who used to be billed "Nearly a Juggler," has some new lines in his ad. lib. style of monologue which are very funny. He had them laughing at his witticisms from the start to the finish and went over well. The funny part of the act is that his juggling is almost as funny as his remarks. George would be an even bigger hit in the better houses, where they would get all his subtlety, some of which was lost in this neighborhood.

Kavanaugh and Everett, in a dancing act, closed the bill and will be reviewed under New Acts. H. W. M.

VAUDEVILLE

BERNARD AND GARRY

Theatre—*Harlem Opera House.*
Style—*Singing and imitations.*
Time—*Ten minutes.*
Setting—*One.*

Two men in business suits, black oxfords, gray gloves, and jasbo ties, derby hats, white handkerchiefs protruding at just the proper angle from the upper outside coat pocket and with mulatto make-ups, but no dialect to go with it, open with a published rag. Occasionally, a trace of what sounded like the East Side Jewish accent was heard. For instance, burns was pronounced "boins."

Another published number was sung to a fair hand and then a Chinese number was offered which was about as inconsistent a song as they could have picked with the make-up affected. Patter was used by one of the boys for the second chorus, while the other made a series of near calliope sounds.

Next, a number of so-called "imitations" were attempted; "imitations" mind you, not "impressions." Eddie Leonard, singing "Roly Boly Eyes," was poor; Eddie Cantor, with "When It Comes to Loving the Girls I'm Way Ahead of the Times," was even worse. One of the most characteristic gestures that Cantor always employs in his rendition of song, is the way he claps his clasped hands together. In the near-imitation given, this was conspicuous by its absence.

The next artist who came in for a share of attention was Belle Baker. Just imagine a man, in "mulatto" make-up, giving an imitation of Miss Baker singing a Jewish song, "I Lofe Him." Enough said.

Al Jolson came in for his share with "Rockabye My Baby, With a Dixie Melody," which was very unjolsonian, and the finish of the act was a continuation of the song "At the Actor's Ball," which had been employed for the introduction of the best songs of other artists, in the guise of "imitations." The concluding lines of the lyric were an appeal for a hand.

Some applause greeted the finale by those at the Harlem Opera House, many of whom had possibly never seen most of the originals.

The boys have not bad voices for popular songs and their diction and manner of putting over songs could serve them in good stead. What they need is some better material, to bury the make-up, and, above all, forget those "imitations."

H. W. M.

GYPSY REVUE

Theatre—*Proctor's 23rd St.*
Style—*Dancing and singing.*
Time—*Thirteen minutes.*
Setting—*Special.*

Just why this piece is called "Gypsy Revue" we were not able to determine. Outside of a couple of songs, the act was, for the most part, dancing, and most of the dancing was done by a female impersonator, who doffing a wig at the finale, displayed, in evident satisfaction, a bald dome. Isn't it pathetic to think that a supposed opposite of the female sex who has arrived at the age when the hair has, for the most part, departed, should have to display bare legs and, with the assistance of wig and paint, try to foist an unsexed characterization upon an unsuspecting public that has accepted the offering in good faith.

Two of the girls did a good dance in which some admirable high kicking was shown and the man did a few Russian steps and whirls that were fair. The singing of "Giannia Mia" was ordinary and, at times, flat, failing to get over, although the hand was waited for.

The turn is ordinary, but may get by in the smaller houses once for a flash, as a closing act.

H. W. M.

NEW ACTS AND REAPPEARANCES

BYRON AND HAIG

Theatre—*Harlem Opera House.*
Style—*Singing and talking.*
Time—*Thirteen minutes.*
Setting—*Special, in three.*

A very good act, well played and which made quite a hit at the supper show, taking three curtains to applause, which is unusual.

Right here let it be recorded that this team played their act with the same vim, snap and pep they would have employed at a matinee or night performance and is one of the very few the writer has ever seen which has done so. Besides being professional, this is decidedly a point in their favor and they should be congratulated on the precedent established.

Miss Byron, who is robustly shapely, was attired in pink tights with short lemon-colored satin pants and a short gown of blue, orange and salmon colored net, affixed to shoulder straps of rhinestones. She wore a blue stone barrette in her bobbed dark hair and presented a good appearance. Haig wore a dress suit and looked very juvenile.

The two look into the "Book of Vaudeville" to ascertain how they should do an act, and, from time to time, again refer to the supposed printed instructions, which they follow.

The first number was done with two miniature baby grand toy pianos and went for a hand.

As per instructions in the book, the girl made an exit for a change, while the man sang a ballad. It was unfortunate that the "bunch light" "off-stage" should have been placed so close to the leg drop or that it was pointed at the wrong angle, for it could be distinctly seen from the front, spoiling the effectiveness of the set.

Miss Byron's next appearance was in a gown of green satin, white and yellow net, edged with a rope of rhinestones. The man worked with a crownless straw hat, a cane, a ludicrous mustache and the two gave an excellent bit of travesty work as they mimicked the stars of grand opera. This was, possibly, the best number in the act and registered strongly. The lyrics are good and the manner of presenting, worthy.

A single number by the girl while the man rested, was next offered, entitled "But I Wouldn't Do It Now." It was inclined to be rather risque but was daintily handled by Miss Byron.

The closing number, "Back In Grandma's Days," furnished a classy finish to an act that belongs in the better houses.

Miss Byron wore a hoopskirt of orange and yellow, edged with gold and pantalettes; Haig wore a square cut and looked the part. Paderewski's Minuet was used for a dance and the tempo changed later into rag with the dance accordingly. The slower tempo was again taken as the two finished with a "perfect" curtain which hit the stage just as the last note was heard.

H. W. M.

GORDON AND GORDON

Theatre—*Audubon.*
Style—*Songs, talk, acrobatics.*
Time—*Fourteen minutes.*
Setting—*One.*

We won't talk about the songs and talk. There was only one of the former offered and the bit of talk was fairly good. It is the acrobatic work, more than anything, that calls for comment.

This part of the act takes in tumbling, contortion, equilibrist and strong-man work. Each stunt offered takes in practically all these phases. Each stunt offered is a novelty. Each stunt offered is a breath-taker.

G. J. H.

ELEANOR PIERCE & CO.

Theatre—*Eighty-first Street.*
Style—*Dancing.*
Time—*Fifteen minutes.*
Setting—*Special, full stage.*

Eleanor Pierce is assisted by two men. One plays the piano and the other acts as her dancing partner. The setting consists of a very pretty white silk "cyc" on which there is a distinctive gold or yellow design.

The pianist opens the act by playing a solo. Then he plays a few introductory bars so that Miss Pierce may make her appearance down the center to the piano in as effective a manner as possible. She sings a song and then launches forth into an introductory dance. After that, she is joined by her dancing partner. Following the initial dance number, the pianist plays a solo, which gives Miss Pierce a chance to change her costume. Then she issued forth again and danced a classical number on her toes, more or less, being joined by her partner in this dance.

The male dancer then gave an exhibition of hoofing that proved him to be a most light-footed delineator of this style of dancing. And if there had been a certain suggestion of light headedness about his hoofing—that suggestion of irresponsibility which always distinguishes the capable hoofer and gives him a marked personality—this particular solo dance would have left a much better impression. As it was, one just remembers this dancer as a fellow who danced well.

Before dwelling upon Miss Pierce again, it would, perhaps, be best to remark on the mediocre playing of the pianist.

The act finishes with a syncopated wedding dance done by both dancers, and, besides wearing a very effective wedding costume, Miss Pierce exhibited a greater amount of pep in this number than she did in any previous one.

M. L. A.

RULE AND RICHARDS

Theatre—*Eighty-first Street.*
Style—*Dancing.*
Time—*Twelve minutes.*
Setting—*One.*

While dancing is the predominant factor all through this act, both Rule and Richards conduct themselves in this department of entertainment in such a manner that the act is almost certain of meeting with the approval of vaudeville theatre-goers. The turn is well presented and Miss Richards reveals a number of striking and artistic costumes. In the number two position at this house, it went over to some well merited applause.

Before a special decorative drop in one, the team makes its initial appearance. Some introductory talk follows, during which they are seated on a canopy. Miss Richards being garbed in a pretty diaphanous short skirted costume and her partner in a tuxedo. Following a dance duet, Rule wins favor through the medium of some eccentric stepping. His partner then follows with an Egyptian dance. A jazz dance by the male member of the team gives rise to some acrobatic steps, after which Miss Richards offers a Spanish dance. To show his versatility Rule then comes on with a saxophone. The girl, in another change of costume, then starts on an interpretative dance, and when the instrument's moan becomes syncopated, she goes into some speedy jazz steps. A fast dance duet with the man still playing the saxophone, serves as a close.

J. Mc.

CLARA HOWARD

Theatre—*Proctor's 23rd St.*
Style—*Singing and talking.*
Time—*Eighteen minutes.*
Setting—*One.*

Clara Howard has a clever idea in her new act that seems original with her; that of making a number of changes in "One" and doing her entire act without leaving the stage. This obviates waits, keeps her in view of the audience at all times, and has the psychological advantage of never allowing the tension to lapse, even for a moment. Even while changing, a running fire of comment, a gag or two, the couplet of a verse or a little clowning, is used to fill in, providing a clever arrangement of material.

In a brocaded blue satin cloak trimmed with silver lace and lined with red chiffon, wearing white silk stockings and white satin slippers, a string of pearls and a large comb in nicely marcelled auburn hair, Miss Howard sang for her opening number "What a Wonderful Mother I'd Be."

A good laugh was obtained with a naive remark at its conclusion, and a still better one as Miss Howard removed the cloak when, instead of the beautiful dress expected, she was discovered to be attired in a gingham Mother Hubbard.

"I'm Not Making Enough to Support a Husband," was the next number, but it did not seem quite as strong, lyrically, as the first. Removing the Mother Hubbard, a dress of green, silver and chiffon net, with ribbons of silver that ran from the waist to the shoulders, crossing in the transit at the waist line, was displayed.

"Just Because He's Good for Nothing, That's Why I Love Him So," was the next punch. There was some interpolated talk and a cadenza finish that came as a sort of a surprise and brought a good hand.

The gown was then stripped and Miss Howard was seen in a very effective negligee of lavender and lace. Donning a classy costume of black and gold, with the back eliminated to display a beautiful back and wearing a hat of black and gold with a Paradise, "Play Me a Dixie Melody" was sung. Patter was used for the second chorus, an essence was danced, and the interwoven Swanee River melody sung in good voice.

A couple of "kid" stories were told, a "Scotch" joke and then another strip, this time to the second edition of the apparent negligee, a very shapely figure disclosed in tights and short pants of lavender. The next costume was a blue satin, heavily brocaded in gold, which was draped to the waist line on the left side to show the figure.

"I'm a Wild, Wild Woman from the West," which was used in the former act, served as a good closing number. This song seems especially adapted for Miss Howard. It gives a chance for her particular style of clowning and as done by her, is a sure fire applause winner. Three bows to spontaneous response was the reward for her efforts and Miss Howard could have easily taken an encore had she so desired.

The ad. lib. remarks, the little flashes, the gestures, the clowning and general manner of working, are all Miss Howard's own, but, in addition, she showed in this act, as contrasted to her former offering, that she has some good vocal tones if she cares to use them.

A settee was utilized for the changes and the various articles of attire draped as coverings to camouflage their real purpose later.

The Charlie Chaplin imitation, which was such a "riot" in Miss Howard's hands and feet, is out, although it was one of the very best of the screen comedian, the writer has ever seen. The present act may be better without it however, from a "class" standpoint.

H. W. M.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

FRENCH AGENTS PUT UNDER NATIONAL LICENSE PROVISION

Agents of All Kinds Must Have Police Licenses to Operate—Rate of Commissions Fixed According to Salaries Earned. —Long Standing Differences Settled

PARIS, France, Jan. 1.—The differences between agents, managers and actors, relative to commissions, licenses, and other matters affecting the validity of contracts have been finally settled by a joint court of arbitration representing the managers, agents, actors and the City Council. The Municipal Council put into effect an order, on December 1, whereby all agencies must be licensed. One month's grace was given until today, when all people engaged in the business of securing theatrical engagements for performers must exhibit a Federal and Municipal license, or be classed as doing business illegally.

Also, the matter of commissions payable, long a bone of bitter contention between the parties, has been satisfactorily settled by a new scale agreed upon, which places commissions on an equitable scale, and ranges the rate payable acording to the salary of the actor, and the class of contract. The scale is as follows: On the following monthly salaries, the commissions collectable are, $100, 2½ per cent; on salaries up to $160, 3 per cent; up to $300, 4 per cent; up to $600, 5 per cent; up to $1,200, 8 per cent; up to $2,000, 10 per cent; on salaries over that, the commission is subject to arrangements between the actor and manager. On stipulated engagements the commissions range as follows: On salaries up to $100, 5 per cent per show; $200, 6 per cent per show, and on $400, 10 per cent per show. On salaries over that commissions are subject to stipulation.

The committee representing the managers in the arrangements was composed of Messrs. Dufranne, Pacra, Emille Mossard and Albert Carre. The actors were represented by Felix Huegenot, and Armand and Campagne. The music hall profession were represented by Louis Villete and G. Walter, and the agents by Bronelte, Toussaint, Comte, Morchamont, W. M. Lacombe, Bordel and Boncourt. The ordinance placed the power of licensing and revoking for illegal action, in the hands of the Prefecture of Police.

"THREE'S A CROWD" PRODUCED

LONDON, Dec. 28.—"Three's A Crowd," the farce-comedy by Earl Derr Biggers which was produced in New York last year, opened this month at the Opera House in Leicester, produced under the direction of Bernard Hishin.

In the cast are Dorothy Fane, Joan Crossley, Marguerite Cellier, Mary Congdon, Harry Hampton, Evelyn Roberts, Ernest Leeman, Ernest Hendrie, Forrester Harvey, Robertson Hare, Vincent Holman and Frank Cellier.

RECORDS FOR NEW YEAR'S EVE

PARIS, France, Jan. 1.—A new record for extravagance was set along the boulevards and cafe districts this year when an average of $125 per plate was charged in smart restaurants, although a minimum of $75 was charged in some places, while the maximum price was $200. Flowers and fruits too, brought fancy prices, roses bringing $5 each and orchids for $50 each. In one restaurant peaches were auctioned off at $90 a piece.

LAUDER GETS THE "BOO"

GLASGOW, Dec. 20.—At a performance given by Sir Harry Lauder at the Alhambra theatre here recently, the comedian was booed and jeered by the audience, due to his expressing some political opinions some time before. Lauder said, during the course of his performance, that unless he had absolute silence during the time he was on, he would never appear in Glasgow again.

"STORM" CLOSES OVER ARGUMENT

LONDON, Dec. 31.—"The Storm" has closed its run here because of an argument between George Broadhurst, the author, Arthur Bourchier, and his wife, Kyrle Bellew, who produced it here. Broadhurst claimed that so many alterations were made in the production that it was practically mangled and threatened injunction proceedings. Finally, Bourchier decided to withdraw it entirely.

LONDON SEES CHAUTAUQUA

LONDON, Dec. 30.—Mildred Clemens, Mark Twain's cousin, presented her miniature Chautauqua, "Happy Hawaii," at Philharmonic Hall, London, this afternoon.

Miss Clemens hopes that it will prove a forerunner of the introduction of the Chautauqua movement into England.

"DANIEL" SCORES SUCCESS

LONDON, Dec. 28.—Wit, satire and clever construction are embodied in "Daniel," Louis Verneuil's play which opened at the Gaiety recently. The audience is held throughout the action in a strong grip and the play will undoubtedly be a success.

The third act offers a strongly dramatic climax. It is the culmination of a series of incidents begun when a designing mother attempts to have her only unmarried daughter married to Maurice Granger. Granger meanwhile has started to make love to Marguerite the wife of a wealthy automobile king. The latter's brother, Daniel, had been in love with Marguerite before her marriage. Daniel later becomes addicted to the use of narcotics and lives a life of seclusion.

Later the husband learns of the affair that his wife has been carrying on and Granger fearful that he will be killed, passes to Daniel some letters that had been exchanged between Granger and the wife. The husband arrives and tells Daniel how he suspects his wife of holding a liaison with Granger. Daniel becomes excited and faints. While the husband is summoning the doctor, Daniel discovers the tell-tale letters on his person and realized that the woman he had so greatly loved is the mistress of his friend Granger. Later the intrue wife pleads for the letters. Daniel tells the husband of the love he had entertained for the woman and as a proof of his devotion gives up the letters. Soon after he dies, while in view of the sacrifice Daniel made, the husband decides to free his wife so that she can marry Granger.

Lyn Harding gives a good portrayal of the role of the wealthy husband, while Henry Oscar handles the difficult role of Daniel in a most acceptable manner. Others in the cast include C. Aubrey Smith, Owen Roughwood, Hilda Moore, Kate Cutler, Alice Moffat and Antony Holles.

PRODUCING "CHARM SCHOOL"

LONDON, Dec. 30.—Willie Edelsten, the American booking agent, is producing "The Charm School" with Paul Murray and T. F. Dawe in this city. The play is being presented at the Comedy theatre here.

BERT BRAY RETURNS TO LONDON

LONDON, Dec. 24.—Bert Bray has returned to this city after a tour in America. He will open during Christmas week at the Hippodrome in Wrexham.

NEW ROMANCE OPENS

LONDON, Dec. 30.—"The Betrayal," a romantic drama by Vermont W. Carlyle, recently had its premiere at The Royal, and while lacking a great deal in plot, entails enough comic business to keep the audience in good humor.

Rupert of Corinthia lives in a castle with his sister Fedora. He loves Olga, who loves his money. Rupert's brother also loves Olga and she incites him to murder Rupert.

A convenient war with a neighboring State seems to give them an opportunity to carry out their plans, but they are frustrated by a gypsy girl whom Rupert once befriended. Eventually, Rupert marries the gypsy maiden, while Olga marries the brother, the latter couple going off to further crimes.

Joseph Millaine played Rupert in a powerful manner and did good work with some clever speeches which he had to deliver. Charles T. Conlon was effective as the brother, Dora Eustlake gave color to Olga, while Florence Churchill scored a distinct hit as the gypsy girl.

DANCERS POORLY PAID

BERLIN, Dec. 30.—It was more lucrative to dance for the Kaiser than it is for the German Republic, and so the ballet of the State Opera in Berlin has resorted to publicity to support its demands for higher wages. The Kaiser, as the King of Prussia, paid notoriously little and his pensions before the war were exceptionally low.

But today dancers with several years of experience are receiving the equivalent of only $5.10 a month, and with this they have to buy their own dancing slippers at $1.25 a pair. They are asking for a scale of $21 a month, with a minimum pension of $4.90.

Max von Schillings, director of the opera and composer of "Mona Lisa," is known to be in sympathy with the request of his dancers. His own salary will be raied in February, but only to $224 a year. Barbara Kemp, the highest paid star in the company, is receiving $1,260 this season.

PROTEST EARLY CLOSING ORDER

PARIS, Jan. 3.—A protest has been made by the residents of the Montmartre district and especially the proprietors of cafes and places of midnight amusement against the proposed closing of such places at 12 P. M.

The chief objection is that the night life attracts a dangerous element and that frequent raids by the police are necessary.

The proprietors have organized and have suggested that the police place an agent in each place, but that they consider it an injustice and a curtailment of their source of revenue to be obliged to close at their busiest hours.

TROUBLE OVER "IRENE" PROFITS

LONDON, Dec. 31.—A dispute has arisen between the Vanderbilt Producing Company and J. L. Sachs, over "Irene," running successfully here. Sachs is the lessee of the Empire theatre, where "Irene" is running, and the quarrel is over the division of the profits. The trouble is expected to be settled in court.

BARD HAS NEW BITS

LONDON, Dec. 24.—Wilkie Bard has opened at the Palladium for a few weeks, and will show two new pieces. One is a "Coffee Stall" scene, by Frank Leo, and the other is "Sausages" by Alec Kendal.

NATHAN COMING TO NEW YORK

LONDON, Dec. 30.—Lew Nathan has sailed for America, with the purpose of opening a branch of his booking office in New York. He will remain there for some time.

COCHRAN ENGAGES CAST

LONDON, Dec. 30.—Charles B. Cochran has engaged for his forthcoming production of "The League of Notions" Bert Coote, A. W. Bascomb and George Hassel.

FINE MUSIC IN KALMAN SHOW

LONDON, Dec. 27.—The new regime of Chapel, Hicks and Sacks, Inc., lessees of the Lyric got off to a good start with the recent presentation at that house of "A Little Dutch Girl," a new musical comedy, with book and lyrics by Seymour Hicks and Harry Graham, and music by Emmerich Kalman. The music especially finds the greatest favor in the new piece. Kalman has composed several enthralling and exhilarating waltzes of the Viennese pattern, as well as various lighter ditties. Miss Maggie Teyte handles most of them in an acceptable manner and is well supported by a chorus of good voices.

As for the story, it concerns a Princess Julia, Grand Duchess of Sylvania, who had in infancy been betrothed to Paul, Crown Prince of a neighboring State. As the time of the wedding approaches he gets cold feet and dispatches in his place his useful and willing private secretary, Captain Posch, whose job is to explain his master's absence from the coming ceremony. Rosch later is induced to go through the ceremony as proxy for the Prince. The bride, however, when she learns the real reason for the absence of the prince becomes indignant and starts to ferret him out.

Her lady in waiting, who has fallen in love with Posch, accompanies her and together they pose as the two nieces of an innkeeper. Of course Paul when he meets the little princess in the guise of an innkeeper's niece immediately falls in love with her, and loses all desire to remain a bachelor. She spurns him, however, and reveals herself. But as it would never do to end things that way, she eventually marries him in the third act.

Jack Hulbert, as the Lord Chamberlain who starts the trouble by having the Prince married by proxy, scores one of the hits of the piece by his agreeable light comedy. Martin Iredale makes a pleasing and manly Paul, while Maggie Teyte, whose vocalization is as finished and delightful as could be desired, plays the Princess with sufficient alluring coquetry. Others who share in the applause honors are Cicely Denham, Molly Ramsden, Will Kings, Wilfred Temple, Lawrence Caird and Cyclene Moxon.

"THE DRAGON" IS INTERESTING

LONDON, Dec. 28.—R. E. Jefrey's new play "The Dragon," had its initial appearance at the Aldwych recently and met with the same approbation as have that eminent writer's other pieces.

The story concerns an Englishman named Jack Stacey who resides in China, and who was supposed to have loved and lived with the daughter of a mandarin, who had wished her to marry one of her countrymen. Wang Chung abducts and brings up as his own child Che Fu, a daughter whom Stacey had abandoned, because her birth had caused his wife's death.

Following his wife's death Stacey takes to opium. The girl, thought to be half caste, is abducted by a Harry Handley, whom she loves and taken to the residence of his mother in Mayfair. Later the Chinese who had brought her up comes to claim her. His anxiety for her return is learned when the opium sotted Stacey learns from him that the girl is his daughter.

D. Lowen Mannering gives a fine character study as the Chinese who adopts the girl. Cronin Wilson does good work with the difficult role of Stacey, while Evadne Lee plays the part of the daughter in clever fashion. Others in the cast are Tarver Penner, Edmund Williard, Christine Silver, John Astley, Matthew Bolton, Maurice Norman, Frank J. Arlton, Sybil Napier and Gertrude Sterroll.

EQUITY SEEKS GIDDENS' HEIRS

LONDON, Dec. 30.—The Actors' Equity Association of America, is advertising here for any living relative of George Giddens, who died in America recently. Any one who can give information regarding the "next-of-kin" is also being sought.

BURLESQUE

SUMMER SHOW AT COLUMBIA SELECTED

BEDINI SAID TO HAVE IT

It was reported on Broadway late Monday that Jean Bedini would have the Summer run at the Columbia Theatre again this year. His "Peek-A-Boo" is said to be the show, but it will be a new one.

It was this show that had the run at the Columbia a year ago last Summer and is said to have done one of the largest Summer's business of any show that has had the run at this Broadway house. It led all others on the Columbia Circuit last season on the road and is said to be far ahead of them all this season.

Bedini, it is said, will produce an entirely new show, with new scenery and costumes. Clark and McCullough will no doubt again head the cast, which will be according to those who seem to know, the biggest thing ever seen in a burlesque house. Bedini has proven himself a big success as a producer in the past and great things are expected in the new show.

GET LOVING CUP

The members of the Rose Sydell London Belles Company presented William S. Campbell and Rose Sydell with a beautiful silver loving cup on New Year's. It was forwarded from Baltimore to the Campbells' home in Brooklyn.

The cup is three feet high and the feeling of the company is carried out with the following inscribed on the cup: "Presented to Mr. and Mrs. William S. Campbell, season 1920-21. A token of our esteem and loyalty," and then appears the name of each member of the London Belles Company.

REEVES DOES BIG BUSINESS

Al Reeves received word from his manager Louie Gilbert that after the matinee Monday at Waldron's Casino, Boston, Mr. Waldron said, " if he could get all such shows as Reeves, he would have no trouble in putting over tremendous big weeks."

Reeves' Tuesday business was $100 more than Monday. Monday they opened bigger business than in many weeks. The show also did the largest Saturday business in Providence ever done in the history of the house, according to Reeves.

SHAFER TO DO TAB

Eddie Shafer of Barney Gerard's office will open his first tab at Lowell, Mass., Jan. 24, playing the Keith time. It will be called "Girls 'n Everything" with seventeen people.

He will produce several more, which will follow shortly.

OLYMPIC CUTS PRICE

Dave Krauss decided to cut the prices at the Olympic last week. The new scale which went into effect Monday of this week is, matinee, 25 cents to 50 cents, and night, 25 cents to $1.00. Tom Sullivan's "Monte Carlo Girls" are there this week.

BURLESQUE MEN TAKE RITES

Well known burlesque owners and managers who took the Scottish Rites in Masonry at the Masonic Hall in New York last Friday were Warren B. Irons, Jean Bedini, Charles Robinson, Ira Miller, also Phil Dalton.

HILTON FOR VAUDEVILLE

WATERBURY, Conn., Dec. 31.—Lew Hilton, principal comedian with the "Girls from Happyland," closed suddenly with the show here last night, while playing the Jacques Theatre.

DINNER TO JAZZ REVUE

A very successful dinner was given at the Hotel Montague, Brooklyn, New Year's Day, to Sam Reider and the members of the "All Jazz" Revue. Irons and Clamage, owners of the show, gave the dinner; it was held in the main dining room, which was beautifully decorated for the occasion.

The members of the company were taken in automobiles from the Star Theatre, where the show was playing, after the matinee. They were seated at the tables at 5.15 and started off a ten-course dinner with a grapefruit cocktail. It was one of the best and most sucessfully managed dinners we have attended in a long time.

Those who attended were Sam Reider, manager of the company, Nadine Grey (Mrs. Sam Reider), Joe Mack, the agent, Lou Powers, Chas. Feldheim of the Sunday *Telegraph*, Anna Mae Miller, Happy Freyer, Sam Lewis, Jack Stanford, George Slocum, Chas. Turner, Joe Megleursy, Paul Hammond, Pearl Hamilton, Violet Hamilton, Cissie Megleursy, Bessie Leese, Hilda Stroufe, Lucille La Rue, Dickie Simons, Mary Linden, Jos. Heidlicka, Arlette Heidlicka, John Larkin, Tod Schwarsgerle, May Tucker, Adele Grove, Belle Wilson, Clarence Megleursy, the Morette Sisters, Mother Morette and their performing dog Holligan.

LAKE HAD BEEN DIVORCED

LOUISVILLE, Ky., Dec. 30.—Jimmy Lake, straight man of "The Big Sensation" company, who married Kitty Donnelly of the same company on Christmas Day, as announced in these columns last week, was granted a divorce from Carol Schroeder by Judge Sabboth, of the Superior Court, Chicago, Ill., on Dec. 23.

Lake gave a Christmas banquet to the company at the Lincoln Hotel at which he and the bride were presented with a $500 silver set as a wedding gift from the company.

DAN DODY TO PRODUCE

Dan Dody has been engaged to produce one of the shows next season, which is now controlled by Jacobs and Jerncon, on the Columbia Circuit.

It has not been decided just what show it will be as yet, but it is thought to be the "Bon Tons." He will re-name whatever show it is.

Dody will engage the people, select the book, and produce it.

ALICE LAWLER SIGNS

Jack Singer has signed Alice Lawler for his show. She will open with the Jack Singer's Own Show next Sunday in Chicago. This is her first appearance in burlesque; she was recently with the "Rainbow Girls."

EMILY CLARK AT WINTER GARDEN

Emily Clark opened at the National Winter Garden Monday. She is an ingenue. Miss Clark was at this house earlier in the season.

George Wright, a young juvenile, will be added to the cast next Monday.

MRS. E. McPHERSON ILL

Mrs. E. McPherson, mother of Mary McPherson, soubrette of the "Monte Carlo Girls," was operated on at the Detroit City Hospital, Detroit, recently. She is suffering from dropsy. She returned to the Monroe Hotel in Mt. Clemens last week.

CAROLINE WARNER CLOSES

DETROIT, Mich., Jan. 2.—Caroline Warner closes with the "Joy Riders" this week. Jolly Johnson takes her place as soubrette opening next Sunday at the Englewood, Chicago. Miss Warner gave in her notice, to close.

CLEVELAND TO HAVE NEW THEATRE

DREW & CAMPBELL BUILDING IT

Drew and Campbell, owners of the Star Theatre, Cleveland, were in town last week with plans for their new theatre, which will start building shortly.

According to the plans that were shown to the officials of the Columbia Amusement Company, the new house is to be erected on Euclid Avenue several blocks above the present burlesque house.

It will have a seating capacity of 1,600 on the orchestra floor and balcony. There will be no second balcony. The house will cost $400,000 and when completed should be one of the handsomest on the circuit. It will not be ready to open until late next Fall.

The house will be in one of the best locations in Cleveland. The new K. and E. house will be on a corner and will be built in such shape that a number of retail stores can be rented.

COMPLAINS OF RESTAURANT

SYRACUSE, N. Y., Dec. 28.—Ben Joss, a member of the California Trio, who is playing with "Folly Town" at the Bastable Theatre, appeared at the office of James C. Tormey, local agent, in charge of the Department of Justice today, demanding an investigation of a local restaurant for being overcharged.

Joss had been charged fifty cents for a pork chop and a very small one at that. He took the chop to Agent Tormey, who assured Joss that he would take prompt action.

The pork chop, Exhibit A, was just the size of a large oyster—two inches long and a little over an inch wide. According to Joss, that pork chop cost him the small sum of 50 cents at the restaurant in question. The waitress sought to appease the burlesque man with a second chop of the same size. Joss declined, paid his check, carefully wrapped up the first chop in an envelope and hit the trail for the Federal Building.

WILTON GIVES XMAS DINNER

MINNEAPOLIS, Minn., Dec. 29.—A Christmas dinner was tendered the "Hurly Burly Company" by Joe Wilton at Stern's cafe. Those present included Joe Wilton, Barney Kelly, Bob McKee, Jim Bennett, Chas. Faye, Phil Walsh, Bob Bennett, Phil Fletcher, Nellie Nice, Arlone Johnson, Glen Walsh, May Kelly, Marie Carnick, Yvonne Natrass, Flo Keefe, Florence Thomas, Chic Hart, Peggy McKay, Virginia Siebold, Dorothy Russell, Pearl Brady, Jane Korb, Babe Cyr, Anna White, Babe Mason, May Abelson, Peggy Woodford, Sam Florulle, Ray McCrab, Jim McCarthy, Ed. Curtis and Miss Curtis.

LUCILLE ROGERS TO CLOSE

Lucille Rogers will close at Minsky Brothers' National Winter Garden Saturday night in order to take a rest. She will return in several weeks. Miss Rogers is the prima donna of the company.

REEB GETS A DIAMOND

Daisy Hoffman presented her husband, Fred Reeb, principal comedian of the "Mischief Makers," with a beautiful diamond pin as a Christmas present.

Burlesque News Continued on Page 27

BOWERY BURLESQUERS IS A WHIRLWIND LAUGHING SHOW

The Bowery Burlesquers, featuring the comedians Billy Foster and Frank Harcourt, surrounded by a beauty chorus and elaborate costuming, as well as a strong cast, in what may well be called a revel of fun. It's a whirlwind, laughing show, from the time the comedians step on the stage until the finale of the show.

The book is about the same as last season; it's called "Going Up and Coming Down," with three scenes in the first part and seven in the last part. The book is by Loney Haskell, the program states, with comedy scenes injected by Harcourt and Foster. Hugh W. Schubert is responsible for the special music and lyrics, and he has given the show something worthwhile in this line. Arthur Conrad staged the numbers, which are away from the general run, and the young ladies of the chorus worked well in them.

The scenery is bright and in fine condition; the electrical effects are far above the average.

Foster and Harcourt are a pair of comedians who have been favorites in the burlesque field for many years, whose comedy and funny mannerisms have been the source of laughter to the patrons of this field. They were greeted with a warm reception on their entrance, Monday.

Foster, the same funny little chap, portraying the "Dutch" role as no one so far at the Columbia this season has done, won favor. His dialect and mugging always are good laughs.

Harcourt, in his eccentric comedy part, will make the hardest kind of an audience laugh. His style of doing this odd comedy part stands out in burlesque and is unique in his line. Best of all, these two men do wonderful team work, and they are fast as well as funny.

Marty Semon, a big, jolly, good-natured, straight man who brings sunshine whenever he appears, played his part well. Semon has a fine singing voice and the management has taken advantage of this by having him appear in songs often. He portrayed a king well in the second part. He makes a neat appearance and reads lines well.

Harry Weil is in a number of the bits and scenes, working straight, and does very well.

Arthur Mallon and Andy Bennett are doing bits and take care of what is assigned to them all right.

Kitty Glasco, never looking prettier, has the prima donna role. Miss Glasco is possessed of a remarkably fine voice and offers numbers that pleased. She sang "Margie," "Hiawatha's Melody of Love," "June" and "Broadway Rose." Miss Glasco has a pretty form and costumes that are captivating to the eye. She stands out better this season than any in the past.

Louise Barlow is the soubrette. This young lady is new to us, but is one of the new ones that has made good. She is a pretty little girl who can dance, and all her numbers go with a vim and dash, as do her songs. She wears pretty dresses and is the style of soubrette that burlesque needs.

Libby Hart, in the ingenue role, did very nicely Monday afternoon. We like her work better than last season. She put over her numbers well. Her big one was "La Paloma," which called for four or five encores. She sings numbers of this type exceptionally well.

The opening was away from other shows, with three men on the stage, Semon, Weil and Mallon, practising a song. The chorus comes on shortly after in a number led by the soubrette.

Foster and Harcourt, in a comedy scene offering their money bit, were most successful.

In one, Harcourt and Foster were decidedly funny with their horse bit, followed by their doctor bit, in a specialty which had the audience laughing all the time.

Semon and Miss Glasco, in a duet, proved very pleasing the way they sang "Nobody to Love."

Foster and Harcourt got a lot of comedy out of the airplane scene.

Weil and Mallon, in a singing specialty in one, proved that they like an act of their kind here. They offered three numbers and put them over in fine form.

Harcourt and Foster scored again in their specialty, with Harcourt dancing and Foster playing the mouth organ. The former did some clever stepping. These boys were also amusing in the "bull" scene.

Barlow and Bennett were very successful in their singing and dancing specialty. They are both great hoofers and they showed the audience a lot of different steps and acrobatic dancing that is away from the usual dancing acts. They went over big.

Of the many scenes, the "storm at sea," which opened the second part, stood out strongly from a mechanical and electrical standpoint. The effects were well staged and brought a hand at the finish.

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AUTHORS POOR BUSINESS MEN

What's the use of becoming a successful playwright if, in the end, the path of glory and tremendous financial returns, leads but to the bankruptcy court? Even though the ethics of life would make it appear that glory is a sufficient reward for any achievement, it is not stretching ethics too far, it seems to us, to vouchsafe the opinion that money helps one to a considerable extent to bear the burden of glory, if it be a burden.

Anyhow, the thing that causes us to remark at this time on the successful playwright, is the fact that two of this country's most successful ones have, within the last few months, each landed in the bankruptcy court. These are none other than Willard Mack and Eugene Walter.

Why are they broke? Yes, indeed why? Surely, every one who has watched their respective dramatic achievements within the last ten years must be wondering about the causes that led to their present financial status.

Possibly the answer may be found in their lack of sound business judgment. The average author is not a good business man. Sometimes, he appears to be a person who is capable of driving a hard bargain for his particular brand of wares, but, in the main, they are not nearly as commercially sagacious as those with whom they deal.

Eugene Walter has had at least two smashing successes within the past few years that must have netted him much wealth. These are "The Easiest Way," and "Paid in Full," an equally successful work. And Willard Mack, besides being co-author of many successful plays, has to his credit such works as "Kick In" and "Tiger Rose." Yet these two authors are now going through the throes of bankruptcy.

Perhaps there are definite outside causes that contributed to their present financial condition; maybe the stock market had something to do with it, for everybody, these days, seems to have had something to do with the stock market. But, in the main, it seems to us that they are bad business men; that their business acumen is decidedly poor, if for no other reason than that they failed to husband their financial resources so that they would not land in the bankruptcy court.

The best proof that they are not good business men is to be found in the present financial status of the producers who produced the plays written by Mack and Walter. These latter, it apears, are still producing plays and thriving successfully thereby, meaning, for example, David Belasco and A. H. Woods, while Mack and Walter are merely still writing plays.

TWENTY-FIVE YEARS AGO

Mrs. Leslie Carter played "Maryland" in "The Heart of Maryland" at the Herald Square Theatre, New York.

Caron and Herbert, Newell and Shevelte, The Manhattan Comedy Four, Clifford and Huth, De Bolien Brothers, Bernard Dyllyn, Frank Moran, Hill and Hull and Martha Marthy played at the Orpheum, San Francisco.

Kiltz Mitchell was with "The Crazy Patch" company.

John E. Ince was with the Augustin Daly company.

Roger Imhoff was with Jas. A. Reilly's company.

John Hare made his American debut in "The Notorious Mrs. Ebbsmith" at Abbey's Theatre, New York.

Olga Nethersole appeared as "Carmen" at the Empire, New York, with Effie Shannon cast as Dolores.

Percy Williams advertised for original ideas to be used for the opening of Bergen Beach, Brooklyn.

"She Might Flirt with Others," Dave Marion's song, was published by the Petree Music Company.

Answers to Queries

F. C. M.—Lily Langtry made her first appearance in America November 6, 1882, at Wallack's Theatre, New York.

B. E. T.—"Widow Bedott" was originally produced in the Opera House, Providence, R. I., March 28, 1879.

M. B. C.—The Actors' Fund was organized at Wallack's Theatre, New York, on September 14, 1882.

M. A. R.—Madame Rejane was 63 years old when she died at Paris on June 15, 1920.

M. O. K.—Al G. Field's Minstrels played at the Grand Opera House, New York, week of January 25, 1897.

R. C. F.—You evidently refer to the accidental shooting of Annie Von Behren on the stage of the Coliseum at Cincinnati, on November 30, 1882.

Frisco.—Mathilde Cottrelly made her American debut in the original production of "Fatinitza" at the California Theatre, San Francisco, on October 21, 1878.

B. P. O. E.—The New York Lodge of Elks own a plot in Evergreen Cemetery, Brooklyn. It was dedicated on June 1, 1879.

O. N. Y.—Booth's Theatre was not located on Broadway, but on Sixth avenue at Twenty-third street. It was closed after April 30, 1883.

B. U. R.—The theatre was located at Eighth street, near Fourth avenue, and was known as "Aberle's." The building was originally a church.

P. A. D.—These Museums were old time institutions. Hagar and Campbell opened the Ninth and Arch Museum, Philadelphia, on September 3, 1883.

C. O.—"Champagne and Oysters" is the farce from which the act was taken. It was first shown at the Park Theatre, New York, February 5, 1878.

A. B. C.—Maxine Elliott appeared in Nat Goodwin's Company in "When We Were Twenty-one," at the Knickerbocker Theatre, New York, February 5, 1900.

S. P. R.—Terry McGovern did appear on the stage. He made his metropolitan stage debut at the Star Theatre, September 24, 1900, in "The Bowery After Dark."

O. L. B.—You are correct in claiming that John McCullough appeared in England. He played at the Drury Lane Theatre, London, from April 25 to May 31, 1881.

H. K.—The Madison Square Theatre was located on 24th street, near Broadway. "Hazel Kirke" closed there on May 31, 1881, after a run of 486 consecutive performances.

G. E. D.—The People's Theatre, New York, remains as one of the few downtown houses of former days. It was opened by Henry C. Miner as a Combination House on September 3, 1883.

E. N. G.—Those peculiar prison uniforms were used in "The Black Flag," which play was first produced in America at Eighth Street Theatre, Philadelphia, on November 5, 1881.

R. E. W.—Koster and Bial's Music Hall was located on Twenty-third street, near Sixth avenue. It was known as Dunn's Music Hall for a brief period commencing February 18, 1899.

S. A. G.—Tony Pastor opened his Fourteenth Street Theatre, formerly the Germania, October 10, 1881, with Nick Robert's "Humpty Dumpty" Company. The variety bills were not started before November 24, in the same year.

B. O. R.—"The Wise Guy" was written originally as a vaudeville sketch by George M. Cohan. On September 16, 1899, is was presented as three act farce comedy by Edmund Hayes, Emily Lytton and company.

W. R. A.—Danny Maher was riding in England during the season of 1900. He was one of the American jockeys who won five of the six races at Newmarket on October 9. The others were Lester Reiff, Tod Sloan and Clement Jenkins.

D. E. C.—Besides being presented in dramatic form, "Cyrano De Bergerac" was staged as a three act opera comique. Francis Wilson appeared in it at the Academy of Music, Montreal, September 11, 1899.

L. U.—"Zaza" was adapted from the French by David Belasco and presented as a five act play, with Mrs. Leslie Carter in the title role, at the Lafayette Square Opera House, Washington, December 26, 1898.

Dr. J. H. A. B.—"Floradora" opened at the Casino Theatre, New York, November 12, 1900, and remained until October 12, 1901. The original cast included Edna Wallace Hopper, R. E. Graham, Cyril Scott, Bertram Godfrey, Nace Bonville, Geo. DeLong, Lewis Hopper, Edward Gore, A. Kiernan, Jos. S. Colt, Willie Edouin, Fannie Johnston, Guelma L. Baker, Elaine Van Selover, Sadie Lauer, Adelaide Phillips, Aline Potter, Mabel Barrison, May Edouin, Margaret Walker, Vaughn Texsmith, Marie L. Wilson, Marjorie Relyea, Daisy Greene and Agnes Wayburn.

"ERMINIE" COSTS THEN AND NOW

A comparison of the cost of production of "Erminie" in 1886 with that of today reveals the interesting facts that the cost at that time was $22,500 while today it cost $80,000.

The salary and expense sheet of the show today costs $12,500 weekly, and it is necessary to play to a gross total of $18,000 weekly as compared with $4,800 then, to break even.

MAY YOHE SHOW OUT

OAKLAND, Cal., Dec. 30.—"Marryin' Mary," a musical comedy headed by May Yohe, took the road for a tour of the one-night stands in Central California December 26 under the management of J. J. MacArthur of Ye Liberty playhouse.

Rialto Rattles

ACTORS ON NEW YEAR'S MORN

Many were called but few got up.

THE TENOR OF HIS WAYS

A certain critic, in his review of a famous Metropolitan basso, said his voice was very "unMcCormack."

A WEALTH OF FEELING

Since Billy Gould was left all that long green by his uncle in Ireland, he must feel very Ponzieyed.

WHICH ONE?

There is a difference between high "C's" and high seas. One takes a lot of practice, and the other a lot of money.

WE TRUST

That the new automatic 'phone service will not be as rheumatic as the old. To a great alibi we soon can sing, "Goodbye Forever."

IN POOR TASTE

Since Caruso's illness, it is reported that a number of windows in the Italian district are trimmed with strings of black spaghetti with crepe tied on them.

WHAT NEXT?

Now that they're trying to stop cigarettes, coffee and chewing gum, where, oh where, does "the land of the free and the home of the brave" come in?

GENEALOGICALLY SPEAKING

Someone said Julius Tannen "leaves" the Nora Bayes show to "branch" out into another line. Julius evidently was "barking" up the wrong "Family Tree."

YOU KNOW ME AL

Belasco said that the bedroom play is through; we agree with him that the author of one nowadays must take it to the Woods.

TEN A DAY

Harry Carroll was writing a song on December 25; a friend looking over his shoulder said what a Merry Christmas Carroll! Help!

PREACHING VERSUS PRACTICE

George Brown, who advocates pedestrianism, and says that all should walk for their health, spends most of his time out of the theatre, riding around in a limousine.

TRY IT AND SEE

When you've little inclination
To court dame inspiration,
Though your mind is on vacation,
'Tis the law of your vocation.
Sit down and write.

Though your stuff be real dramatic,
And your humor apathetic,
Still enraptured and ecstatic
You, in your drear attic
Sit down and write.

Sometimes your humor's good,
Being in the state it should,
And if write such stuff you could,
Every day, you surely would,
Sit down and write.

There's a mission in your life
In this world of sin and strife
Where dark sorrow e'er is rife
It's your mission gloom to knife,
So sit down and write.

L'ENVOI

Write, though the tears be streaming
In torrents down your cheeks
And memory, unthinking opens,
A wound each time it speaks.
The world cares not for your sorrow,
You've got to stand the gaff,
Just hope for a brighter tomorrow,
And make the whole world laugh.

MELODY LANE

SONGWRITERS' UNION PREPARES STANDARD FORM OF CONTRACT

Recently Completed Instrument to Be Submitted to Publishers Through Protective Association—Contains Many New Clauses Not Found in Present Music Contract

The Songwriters' Union, a recently formed organization of writers, which includes in its membership practically all of the country's well-known writers, has completed a contract which it is to submit to the music men within the next few days.

The drawing up of the contract has been in the hands of a committee which has been for several weeks at work upon the document. It is now ready for the music publishers' consideration and is to be submitted to them through the Music Publishers' Protective Association, an organization to which a great number of the publishers belong. The exact contents of the contract have not been revealed and the committee is pledged to secrecy regarding it until it has been duly presented to the publishers for their consideration and action.

A number of its clauses, in fact, the most important ones, have been discussed by song writers who have talked with members of the committee and officers of the organization, with the result that much of it is already public property. One of the members of the organization, in discussing it, mentioned its big features which, he stated, include a clause whereby the copyright of a composition is to be the sole property of the writer and is not to be transferred to the publisher, as is the present custom. According to the writer the copyright protection accorded by the government is to be owned by the writer, with the publisher holding it in trust.

There are to be two contracts, one for popular numbers and another for the standard and operatics. There is not, as commonly stated, to be a flat royalty rate for the publishers, but the contract is to contain a minimum royalty rate below which the writer can not go. There is to be no top royalty figure, but the writer is left with an opportunity to bargain with the publisher and get as high a royalty as possible.

Mechanical reproductions, royalties both from phonograph and roll companies, are to be divided upon a fifty per cent basis between publisher and writers. At present the division of this royalty varies according to the contracts offered by the individual publishers. Some already give fifty per cent to the writers while others allow twenty-five per cent or less. This matter has in the past been the result of individual bargaining between the parties to the contract, a writer having a composition in much demand naturally finding himself in a position to ask for a greater share of the mechanical royalties than if his number was not a particularly desirable one.

Another clause which, according to the writer who discussed the contract, is an important one, is to the effect that no person's name is to be allowed on the title page of a number or to share in the royalties unless he did actual work in the writing of the song. Cases have been known where, for various reasons, the names of writers who had no actual part in the composition of a number have appeared on the title page and have shared in the royalty as well.

Another clause is said to be to the effect that no professional manager, or any one connected with a publisher's establishment can share in the royalties accruing from the sale of a number unless he had an actual part in the writing of the song. Cases, according to the writers, have been known where some member of a publishing firm or one of its employees have shared in the royalties on account of being in a position to promise some special work in connection with the exploiting of a song or other matter. This clause, according to writers, has been included in the contract to remedy the evil.

The writers state that they do not insist that the contract in its present form and without change be accepted by the publishers, but say they have drawn an instrument which is fair and equitable and that they are willing to discuss all its clauses and will, where a dispute arises, be willing to arbitrate.

J. B. Lampe, secretary of the songwriters' organization, in discussing the contract, stated that he was not at liberty to discuss its contents and that there would doubtless be a number of changes made in it before it was acceptable to both sides. These changes, he said, would be made after consultations between the contract parties, a matter which might take several months.

STRAIGHT SUES FOR ROYALTIES

Charles Straight, former piano player for Gene Green, the vaudeville actor, and now with the Imperial Music Roll Co., has brought a suit at law against Green, claiming royalties.

This is the second suit Straight has brought; Green won the first and Straight has commenced again. Green is represented by Leon A. Berezniak, and Straight has engaged Adolph Marks. The legal fight will be watched with much interest, as, in addition to there being much feeling between the principals in the lawsuit, the two legal lights are said to be on terms that are far from friendly.

EDISON RECORD WORKS SHUT

The Edison phonograph works of Thomas A. Edison, Inc., of West Orange, N. J., have been closed for an indefinite period. About 800 men have been working there. More than 1,200 others have been laid off during the past few months. The cause of the shutting down of the works is due, it is said, to overproduction. This closing, it is said, does not affect the phonograph record department.

WALKER IN VAUDEVILLE

Ray Walker, of the Chicago office of Irving Berlin, Inc., will be with Newhoff and Phelps when they make their eastern vaudeville tour in February. They will be in New York four weeks and Walker will be the pianist with the act.

ALLEN WRITES A SONG

Edgar Allen, booking manager of the Fox offices, has composed the melody for a new song to be shortly put on the market entitled "Over the Hills." Louis Kline wrote the lyrics.

"THINK OF ME" RECORDED

"Do You Ever Think of Me," Sherman Clay and Company's successor to "Whispering," has been recorded on Q. R. S., Victor, and other mechanicals, and is to be released in the near future.

SAUL BORNSTEIN ON VACATION

Saul Bornstein, of Irving Berlin, Inc., is spending a week's vacation at Atlantic City.

FAMOUS HYMN WRITER ILL

Edgar Page Stites, author of the famous hymns "Beulah Land," "Simply Trusting," "At the Golden Landing," "We'll Be There Some Day," "Crossing the Bar," and more than 500 other songs, is ill at his home in Cape May, N. J., and is not expected to recover.

Joe Cannon has frequently said that he would rather have written "Beulah Land" than to have been President of the United States, adding that it had done more good than all the muckraking magazines in the country. "Beulah Land" has been translated in nearly every language and has been sung the world over.

PLAZA TO PAY FORTY PER CENT

The Plaza Music Co., a big music jobbing house, which went into bankruptcy a few weeks ago, made a settlement proposition to its creditors.

The proposition made to music publishers, to whom it owes a large amount of money, is to pay 40 per cent of the amount owing, 20 in cash and the balance in time. Should the Plaza be sucessful and continue in business, its stock owners have stated that it is their intention to discharge all claims in full.

The proposition made is acceptable to the big majority of its music publisher creditors.

E. C. MILLS GOING WEST

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, leaves the latter part of this week for a business trip on which he will visit Boston, Philadelphia and Chicago. He will be gone a week or ten days.

His trip is made in connection with the business interests of the music men's organization.

"ROSE" SONG A BIG HIT

The new Remick "Rose" song is scoring a big hit with the big Broadway orchestras. The number is a novelty Fox Trot composition, by the composer of "Venetian Moon," and judging from its quick start, will equal the popularity of that well known number.

MARKS BUYS NEW SONGS

The Edward B. Marks Music Company has purchased from the Kendis & Brockman Company two new songs, called "Pining" and "The Arabian Yogi Man." Both numbers are said to possess decided possibilities.

MUSICAL INSTRUMENTS TAXED

PARIS, Jan. 1.—From today every Parisian who owns a piano or keeps a servant must pay an extra tax for the privilege. Grand pianos and organs will cost 60 francs a year, twice as much as uprights, and harmoniums 60 francs.

"WHISPERING" OUT IN FRONT

"Whispering," the new Sherman, Clay & Co. novelty song, is out in front both in its published form and on the mechanicals. Strangely enough it is a bigger hit in the East than on the Pacific Coast, where it was published.

CANTOR SCORES WITH "MARGIE"

Eddie Cantor in his own show is scoring one of the biggest hits of his career. One of his best songs, which goes over big at every performance, is "Margie."

HARRIS HAS TWO WINNERS

Chas. K. Harris has two winning songs in "Show Me How" and "Like We Used to Be." Both numbers are popular in the published and mechanical form.

FEIST MANAGERS IN N. Y.

Rocco Vocco, manager of the Chicago office of Leo Feist, Inc., and Fred Augur of the Boston office spent several days in New York last week.

CO-OPERATIVE CO. FORMING

Jos. W. Stern, who a short time ago disposed of his interests in the music publishing business of Jos. W. Stern & Co. to his partner Edward B. Marks, is about to re-enter the music publishing business.

According to a report circulated along Broadway early this week Stern is to re-enter the business upon a new business basis. According to a number of writers who stated that they had talked with the publisher, he is to form a co-operative music publishing company which he is to head and with the various writers who ally themselves with him sharing in the profits.

The plan is said to have been carefully worked out and in the words of one of the writers "listened good." Mr. Stern was in the music business for many years, having for a period of over a quarter of a century been a partner with Edward B. Marks.

ENTERPRISE TO BE AUCTIONED

The Enterprise Music Supply Co., a wholesale music house, one of the properties of the late A. H. Goetting, is to be sold at auction on Thursday, January 13.

The Enterprise Co. owes the music publishers a large amount of money, yet at the time of Mr. Goetting's death was in a prosperous condition. In the proper hands it can undoubtedly be continued and in time will pay up its entire indebtedness to the music men.

Maurice Richmond, for years its manager, resigned shortly after Mr. Goetting's death, and up to the present time has not fully decided upon his future business career. Should he or his associates get the Enterprise Co. at the auction and he again becomes its business head its outlook is bright and all claims against that particular Goetting holding would doubtless in a short time come out with a clean business slate.

MUSIC AS BOOZE SUBSTITUTE

CHICAGO, Dec. 29.—The demise of jazz music and a renaissance of good music were predicted by delegates to the National Music Teachers' Association today.

"Music," declared R. G. McCutchan, secretary of the association, "will give the country the emotional stimulus formerly taken by booze. A singing nation is a contented nation. Music will drown out the insidious muttering of Red agitators."

NEWSBOYS GET ROUTE

OAKLAND, Cal., Jan. 3.—The Newsboys' Quartette consisting of four former Oakland newsboys was booked for the entire Pantages circuit after a successful opening week here recently. The boys have all done some professional work before. They are: Edward Costa, Clarence Wriedt, Harry Barber and James Hennessey.

REMICK HEADS BIG INDUSTRY

The Detroit Creamery Co., of which Jerome H. Remick is the president and manager, is closing one of the biggest year's business of its career.

According to a man familiar with the business it closed the year 1920 with a record of having done a gross business of $15,000,000.

WRESTLER TO DO ACT

Ed. "Strangler" Lewis, heavyweight wrestling champion of the world, will, according to report, do a vaudeville act when he returns from a trip to the coast, which he is now making. He is said to possess a good singing voice.

TRENTINI ACT OPENS

Emma Trentini, operatic singer and vaudeville star, who recently returned from a visit to Europe, has entered vaudeville and opened December 25 in St. Louis for a tour of the Orpheum time.

Harry Santley is now general manager for Jack Fox in Chicago.

Edward Elsner has been engaged to stage "The Rose Girl."

Maybelle Young is now with the **Gordon** and **William Dooley** revue.

Max Marcin will produce "Three Live Ghosts" in London shortly.

Alice Lloyd opens on the Orpheum Circuit February 6th in Chicago.

Johnny Dove's father, **Archibald Dove**, passed away on December 23.

Lew Leander replaced **Dave White** in Billie Shaw's "Capers of 1921."

The **Lee** Children have been booked solid until next June by the Keith office.

Anna Chandler will appear at the Jefferson Theatre week of January 17.

Ruth Wells has been added to the cast of "Jimmie" at the Apollo Theatre.

The **Wilton Sisters** have received a three years' contract over the Keith time.

John Harvey, an English actor, was knighted by King George last week.

Laddie Cliff opens for a short time in vaudeville at the Palace next week.

Vera Gordon has been booked for the Jefferson Theatre week of January 17.

Estelle Cameron has left the act, "Who Is Boss?" and is again doing a single.

Marion Wilkins, solo dancer, opened with the "Midnight Frolic" last Monday.

Eichlen Gayer has been signed to play the role of the butler in "Rollo's Wild Oat."

Gilbert K. Chesterton, the English novelist, is expected in this country early next week.

B. H. Rinear, producing manager, has written a new musical comedy called "Oh, Bert."

Hassard Short has been engaged by Wilner and Romberg to stage "Three Kisses."

Donald Gallagher has been engaged for the special matinees of "The Yellow Jacket."

The Creole Fashion Plate has been booked for Moss' Jefferson Theatre, January 10.

Ethel Levy has been booked to make her appearance at the Palace theatre, January 24th.

Dodson Mitchell, author of "Cornered," has written a one-act psychic play for vaudeville.

J. Santley and **Ivy Sawyer** have been engaged by William Moore Patch for "It's Up to You."

Bird Millman has adopted a new fad, that of having her back decorated by the artist Millard.

Clifton Webb and **Helen Broderick** joined the cast of "As You Were" in Chicago this week.

E. A. Batchelder is now doing the press work for "Irene," and the Vanderbilt Producing Company.

Charles Mann's new play, "Hubby in Distress," is to be presented by **Julian Pollak** on January 16.

Oakes and **Delour**, who are playing the Orpheum circuit, have been booked solid till next season.

ABOUT YOU! AND YOU!! AND YOU!!!

Jack Fox left for a four weeks' trip to Chicago Wednesday of this week to look for new material.

Hobart Bosworth was married recently to **Mrs. Cecil Percival**, his private secretary, at San Diego.

Orren and **Drew** will shortly appear in a new act by **Jack Lait** under the direction of **Charles Crowl.**

Delmore and **Lee** open the last half of this week at Sioux City, Iowa, for a tour of the Orpheum time.

Le Gana, who appeared in "Ziegfeld's Midnight Follies," is now playing at the Casino in Havana, Cuba.

Jack Fine and **Lew Holeb**, Chicago agents, are to open a New York office, to be supervised by Fine.

Corrine Tilton and her revue are booked for a return engagement at the New York Keith houses in May.

Ethel Newcomb, concert artiste, will return to the musical field stage in a series of matinee concerts shortly.

The **Watson Sisters**, **Fanny** and **Kitty**, have been engaged as a feature of the Crystal room at Reisenweber's.

Wilbur and **Harrington**, who have been in Pittsburgh for some time, have a new act and are booked solid till March.

Julian Pollak will present "Hubby In Distress," a one-act comique opera by **Charles Mann**, out of town shortly.

Alberta Burton of "The Tavern," was married last week to **David Meyer**, a rubber stock broker at Greenwich, Conn.

Jan Kubelik, the violinist, was compelled to cancel a concert engagement at the Hippodrome on Sunday, due to illness.

William and **Gordon Dooley** and their revue are the feature attraction week of January 31 at Moss' Jefferson Theatre.

Tom Brown, now that his vaudeville minstrel act is under way, will produce still another novelty act in the near future.

Nat Albert and **Ed White** are now appearing in the middle west with the Four American Beauties on the Loew time.

Blanche Yurka returned last week aboard the *Kroonland* from a rest in Europe and will be seen in a new play next season.

Emanuel Reicher will direct rehearsals of "John Hawthorne," which the Theatre Guild will give at special matinees during January.

Peggy Harrigan has closed her engagement with the Poli stock company at New Haven and will remain in New York to play clubs.

Roland Young, appearing in "Rollo's Wild Oat" at the Punch and Judy Theatre, has his name in lights in front of the theatre now.

Iden Payne, who collaborated with **Thomas Wood Stevens** in writing "Pie," will present that play in New York late this month.

Texas Sheldon has returned to Philadelphia after paying a visit to New York and will resume the playing of clubs in the Quaker City.

Bernice Elmore, an artists' model and winner of the Gotham Beauty Prize, has been engaged for the "Greenwich Village Follies of 1920."

Victor Vass's mother is very ill at the St. Joseph's Hospital in Providence, R. I. Vass has just recovered from an attack of illness himself.

Eddie Gilbert and **George Stanley**, comedians at the Columbia Theatre in Oakland, Calif., playing musical comedy, left the theatre recently.

William Kerschell, who has been Fred Stone's dresser for the past eighteen years, played the role of Sheriff in a scene of "Tip Top" last week.

May Yohe, who did an act in vaudeville some years ago, is now appearing at San Jose in "Marrying Mary," a new play by **James McArthur.**

Eugene and **Willie Howard** at the Winter Garden on New Year's Eve introduced a new song called "The New Year Will Be Worse Than the Old."

Porter Emerson Browne has completed a new play with Central Europe as a setting, which is to be produced at an early date by **William Harris, Jr.**

Taylor Granville has in view the production of still another act, preparations for the production of which will be made in the very near future.

Eva Tanguay will play Moss' Jefferson Theatre January 24. This is said to be Miss Tanguay's first appearance on the East side in vaudeville.

Ida Van Siclen, of West and Van Siclen, is mourning the loss of her mother, who died at St. Luke's Hospital on December 29, seventy-nine years of age.

Joe Daniels opened in a new vaudeville single in New Haven on Monday. He will play a few weeks on the Poli time before coming into New York.

Nick Bruckner, who appeared with 'Frisco on the Ziegfeld Roof last season, will join 'Frisco, Loretta McDermott and Eddie Cox in vaudeville shortly.

Little Billy, the diminutive comedian, will open with the Charlotte Greenwood's production "Linger Longer Letty" at the Shubert theatre, Brooklyn, this week.

Clarke and **Bergman** will make their first appearance following Miss Bergman's accident at Moss' Regent January 10, playing the Coliseum the last week.

John Boone, a member of the Elks' Lodge No. 1, played Santa Claus and gave gifts to 7,000 children for Christmas at the Elks' Club, New York, on Christmas Day.

George Frederick Hinton, business manager of the Globe Theatre, has been decorated by the French Government with the grade of Officier d'Academie Francaise.

E. H. Conway, head of the publicity department of the Orpheum circuit, returned to his desk, after a trip to Chicago; both his boys who were ill are getting along nicely.

Jacob Silbert, the Yiddish actor, has returned from a tour of Europe and Asia, where, during his tour, he aided seven stranded actors and helped them get to America.

Max Marcin announces that he has negotiated for a London theatre and will make his own production there of "Three Live Ghosts," now running at the **Nora** Bayes Theatre.

Paul Pollack, George O'Donnell, Wyclif Parker and **Joseph Miller**, chorus men who will appear in **Wilner** and **Romberg's** forthcoming musical comedy, "The Rose Girl," have army records.

William Parsons, musical director for Margaret Anglin, who also appears as pianist in a scene of "The Woman in Bronze," was married last week to **Edna Summa**, of **St. Louis.**

Ella Shields, the male impersonator who made such a hit at the Palace on the occasion of her former appearance, sails from England December 29th and opens at Keith's in Washington.

Maude Fulton has written to the Fulton playhouse, Oakland, Calif., that if possible she will take her husband, Richard Ober, out west next summer for a stock season at that house.

Gertrude Surridge, secretary to **Pete Mack**, of the Pat Casey office, was the victim of a sneak thief, who last week took her handbag with $25 in cash, a ring and some valuable papers.

Evelyn Young, who recently tried out an act with **Vaughan** and **Retlaw**, will be shortly seen in another act, as a lawsuit forced her to cancel the time booked and her partners are in other acts.

Harry Cornell has returned to Oakland, Calif., as manager of the Orpheum, and **George Allen**, formerly assistant manager of the Oakland Orpheum, has gone to manage the Salt Lake house.

Louis Bouwmeester, a Dutch actor aged 78, who has been prominent in Shakesperian roles, has been decorated by the Queen of Holland on the occasion of his sixtieth anniversary as a player.

Jack Mason has been engaged by the Shuberts to stage the dances for their forthcoming production, "Midnight Rounders of 1921," which will open at the Century Promenade in about two weeks.

Bobbie Williams, of **Williams** and **Pierce**, who was formerly in burlesque, is finishing up a tour of thirty-five solid weeks in vaudeville over the Keith time, and has in preparation a new act for next season.

Anne Kent played the role of Mrs. Santa Claus at a midnight party held by the performers at Loew's **State** Theatre, Memphis, Tennessee. W. A. Finnie, stage manager, served a lunch to all the artists.

Margaret McKee, the bird whistler in "Good Times" at the Hippodrome, is teaching the birds to sing. She is at odd moments whistling for several young canaries which she keeps in her dressing room at the Hippodrome.

Mr. and **Mrs. Wyley** open the last half of this week on the Sun time at Huntington, they then play Springfield, Lima and Huntington, Ky., to break their jump to Atlanta, Ga., for the Loew circuit on which they have been routed for 28 weeks south and west.

Margaret Anglin announces that **Maurice Browne** will assist her in the production of the "Iphigenia" and other special performances to be given in the course of the season for matinee production. Last year **Mr. Browne** produced "Medea" at the Garrick Theatre.

Schuyler Ladd, Antoinette Walker, Donald Gallagher, J. Arthur Young, Arthur Shaw, Howard Kyle, Lark Taylor, Juliette Day and **Lillian Spencer** are in the supporting company of **Mr.** and **Mrs. Coburn** who presented the "Yellow Jacket" at the Court Theatre on Monday afternoon, the performance being the first of a series of eight special matinees.

Patricia Collinge, Margaret Anglin, Nora Bayes, Florence Reed, May Irwin, Marilynn Miller, Frances White, Julia Arthur, Frank Bacon, Leon Errol, Ada Mae Weeks, Holbrook Blinn, Edmund Breese, Frank Craven, Edgar Selwyn, Fred Truesdale, William Faversham, H. C. Browne and **Alphonse Ethier**, have volunteered to appear at the Actors' Fund Benefit to take place at the Century on January 21.

O BOY! WHAT A HIT! NEW YORK ORCHESTRAS ARE EATING THIS UP! OVER NIGHT SENSATION!

SLEEPY HOLLOW

WHERE I FIRST MET YOU

Lyric by HAROLD G. FROST

Music by LEMUEL FOWLER, F. HENRI KLICKMANN

WONDERFUL WALTZ—GREAT FOR SINGLES, DOUBLES, HARMONY, DUMB ACTS

Valse Andante
VOICE
Sweet-heart, I've been dreaming of a by-gone day When you said you
Un - der-neath the wil - low 'neath a sky of blue, While the moonlight
loved me so; Sil - v'ry stars are gleam-ing just to light my way, Seems they know that I want to go
CHO. soft - ly beams, I will make my pil - low while I dream of you, Once a - gain I will stroll in dreams
a tempo
Back to Sleepy Hollow, Sleepy Hollow, Where I first met you, I'll dream a-gain, all the
dreams we knew, I'll dream a - gain, dear, of your sweet eyes of blue. In the shadows falling you are calling
As you used to do, While mem'ries follow "Sleepy Hollow" Where I first met you. Back to you.

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LYRIC BY HAROLD G. FROST

WE WILL BE HAPPY IN JUNE

MUSIC BY E. CLINTON KEITHLEY

FOX-TROT BALLAD THAT IS A WONDER! KNOCKOUT FOR SOLO, DUET, HARMONY, BURLESQUE, TABLOIDS, ENTR'ACTS, REVIEWS

RIOT WITH THE DANCE ORCHESTRAS, COAST TO COAST HIT WITH CABARETS, HOTELS AND THEATRE ORCHESTRAS ALL ARRANGEMENTS READY

Moderato
VAMP
Some-thing's in the at - mos-phere of June time Called Honey - moon time, hearts all feel the same, little girlie.
Ev - 'ry month will make your smile seem dear - er, And bring you near - er to a hon-ey-moon, little girlie.
With the June time ros - es in your cheeks, dear, All na-ture speaks, dear, your pretty name.
CHO. But there's just one month that seems the best, dear, Of all the rest, dear, my pretty June.
June, with your silvry laughter, June, that they named you after, June, with your smiling eyes of blue; June, nature's queen I name you,
Soon, dear, I mean to claim you, All that I want is you, little sweetheart. June, like a pretty flower, June, like a golden shower, Soon, on some
sunny after-noon, We'll hear those sweet wedding bells that chime, dear, I'll tell the world your mine, dear, We will be hap-py in June.
D.S.

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DRAMATIC and MUSICAL

PROVINCETOWNERS PUT ON "DIFF'RENT," A REALLY GREAT PLAY

THE PROVINCETOWN PLAYERS. The second bill of the current season, at their playhouse at 133 MacDougal Street. Bill consists of two plays, presented Monday evening, December 27, 1920.

CASTS.

"What D'You Want"
(A Farce by Lawrence Vail)

Fanny.....Alice Rostetter
Esther.....Imma Oly
Joe.....Theron Bamberger
Haircot.....Stapleton Kent
Silas.....Clement O'Loghlin
Agnes.....Blanche Hays
Paul.....Ralph Shirley
Osipp Smythe.....Jasper Deeter
A newsboy.....Albert Aloise
Maximilian.....Joseph Antoine
Manon de Nemours....Jeannie Begg
Gwendolyn.....Norma Millay
Gigi.....Alan McAteer
Mrs. Trump.....Florence Burnmore

"Diff'rent"
(A Play in Two Acts by Eugene O'Neill)

Captain Caleb Williams..James Light
Emma Crosby.....Mary Blair
Jack Crosby.....Eugene Lincoln
Captain John Crosby..H. B. Tisdale
Mrs. Crosby.....Alice Rostetter
Harriet Williams..Elizabeth Brown
Alfred Rogers.....Iden Thompson
Benny Rogers.....Charles Ellis

Brevity, 'tis said, is the soul of wit. But, it seems to us that the same thing may be said in connection with a play. Now, here's "Diff'rent," Eugene O'Neill's latest play, included in the bill of two short ones offered by the Provincetown Players. It's short, anything but sweet, and mostly great. For, in its two acts, the author manages to punch in more concrete realism than other dramatists do in several long plays.

It isn't enough for Eugene O'Neill that he permits you to witness the process of crushing human hearts, but he must needs show you how a soul, as it were, is shriveled. For that is exactly what happens to the great-souled seafaring man, Captain Caleb Williams and his bride that might have been, Emma Crosby. These are the principal characters in "Diff'rent." Yet, everybody in the play belongs there just as surely as fish belong in water.

We were almost misled at the opening of the first act of "Diff'rent," when we discovered Caleb and Emma sitting on the couch, he holding her chastely in his arms. He had just returned from a long "v'y'ge" through the West Indies and now his wedding to Emma was but two days off. Yes, as they sat there on the couch talking of their coming wedding, it was all so sweet and tender that, for a moment, it occurred to us that here might be a play by Eugene O'Neill with a happy ending. But it was only for a moment that we thought so, for, presently, we began to sense the ultimate disaster that overtook the life of these twain.

Of all the eligible young men in that seaport town, Emma had chosen Caleb as her future husband because he appeared to her to be different from the others, a sort of spiritual difference having to do with his purity of body and, therefore, of soul, as Emma wanted it to be. And he, too, while not capable of analyzing the thing about her by which he was most attracted, just felt instinctively that she was different. And they were different, Caleb and Emma, to the bitter end.

But, suddenly, Emma ceases feeling that way about Caleb and breaks off her engagement. Her brother, a good natured, irresponsible boy, tells her about the joke that was played on Caleb when his ship stopped at a South Sea Isle to take on water. The joke has to do with a dark-skinned native woman on this island who will have nothing of the wild sailor men that stop off and permit themselves to be beguiled by the dark-skinned maidens. This one is bent on a blissful seance with the captain of Caleb's vessel, no less.

So his shipmates, knowing that Caleb is about to be married and of his high sense of morality in general, decide to set him forth as the vessel's captain to this particular native woman, and have her swim out to the ship for an unexpected call on him. He has remained aboard ship so that he may not be tempted by the native women. But, even as St. Anthony fell, so did Caleb, only his fall was probably more against his will than that of the well known canonized gentleman.

And this is the story that is brought home to Emma, who makes up her mind that, as the result of Caleb's indiscretion, he is no longer "diff'rent" and, therefore, no longer capable of making the same impression on her heart. Yea, verily, it takes all kinds of people to make a world, including a young woman who gives up a man because he has strayed slightly from the path of virtue. She not only gives up Caleb, but announces that she will never marry, whereat Caleb, pure soul that he actually is, informs her that he will wait.

Thirty years later we find them still waiting. He is the same Caleb; but she certainly looks "diff'rent"—being a painted lady with titian-dyed hair, low cut shoes and silk stockings—but still waiting. But, this time, she is waiting for Caleb's scapegoat soldier nephew, son of Caleb's sister, Harriet, who married the no-good Alfred Rogers. Emma has conceived a sudden passion for young Benny Rogers, has been sending him money, has made herself look as youthful as possible, has modernized her home so that its surroundings may please this wild youth of her choice and is altogether as different from what she was when Caleb was her sweetheart as 2.75 is from what it was before Mr. Volstead sapped the vitality out of it.

Anyhow, young Benny Rogers is being urged by his mother and Uncle Caleb to try to be decent and, in an effort to perfect some sort of reform in him, they threaten to cut off his allowance and even turn him out of their home. With which story he comes to the now mush-hearted Emma. She listens with more than sympathy. She asks him to make her home his. He tells her he would were it not for what people would say. She says she doesn't care. He says that, maybe it would be all right if they got married the next day (for it has suddenly occurred to him that this would be a good way to get what's left of her small inheritance), whereupon she is swept off her feet with joy. Of course she'll marry him. Their wedding is set for the morrow.

However, just then Caleb comes to visit her and tells her a great deal of his nephew's profligacy. She refuses to believe, or, rather, heed what her true lover has been telling her, the while he again asks her for her hand. Finally, she tells Caleb that she is going to marry his nephew. He attempts to set her right. She will not listen to his argument. He tells her he could easily buy off his nephew. Instinctively, she feels that there is some truth in what he is saying, but refuses to admit it. Then Caleb goes off crushed, disgusted and through, as it subsequently develops.

Benny Rogers has heard his uncle's offer from the next room and it sort of pleases him. He tells Emma that, maybe, he will accept his uncle's offer not to marry her. And, right here begins the most complete crushing of a human heart that any American dramatist has set forth in recent years.

You see Emma's heart crumble, the young profligate completing the blow by frankly confessing to her his reason for having wanted to marry her.

Finally, Benny's mother comes to Emma's house to inform her son that somebody is prowling about the cellar of Caleb's home. Benny bravely goes to investigate. A short time later, after Emma has shorn the walls of her sitting room of all its modern furnishings, Benny returns with the information that his Uncle Caleb has just hanged himself. Emma utters one piercing shriek and then wends her way to the barn, as she announces, to join her true lover in the next world, via the rope.

That's the story of "Diff'rent," as told by Eugene O'Neill, also the author of "The Emperor Jones," originally produced by the Provincetowners, but now holding forth on Broadway at a series of special matinees. But, as between the two plays, it seems to us that "Diff'rent" is so superior that there can be no comparison. The latter is a real play, a great play, throbbing with vitality that is real, while "The Emperor Jones," the more we think of it, is merely an interesting thing of the stage; drama that needs footlights and settings and players to make any sort of impression; a grim show. But with "Diff'rent" it is different. We'll call it the best thing Eugene O'Neill has written thus far.

Never before have we seen a play so capably acted by the Provincetown players. Each member of the cast of "Diff'rent," without exception, unless it was Charles Ellis, who weakened in his colloquial manner of talking, occasionally, gave a splendid interpretation of his or her part. But, in the case of Mary Blair, who enacted the role of Emma Crosby, her performance is one of the finest bits of acting we have seen this season. So subtle is her characterization that one begins to feel the consistency of the wrong course she pursued in the matter of Caleb, in spite of the prejudice she arouses against herself. And, as for James Light, who played the part of Caleb Williams, never have we seen him so aptly suited to a role. His was an extraordinarily intelligent performance. Others who might be mentioned for their specially good performance are Elizabeth Brown and Eugene Lincoln. The settings for this play were very good, too.

The other short play that figures in the present bill is called "What D'You Want," a farce by Lawrence Vail. There are some clever lines in it, but mostly it is mediocre.

"MISS LULU BETT" CLINGS TOO CLOSELY TO BOOK STORY

"MISS LULU BETT." A comedy in three acts by Zona Gale, adapted by her from her novel of that title; produced by Brock Pemberton and presented at the Belmont Theatre, Monday evening, December 27, 1920.

THE CAST.

Monona Deacon.....Lois Shore
Dwight Herbert Deacon
William E. Holden
Ina Deacon
Catherine Calhoun Doucet
Lulu Bett.....Carroll McComas
Bobby Larkin.....Jack Bohn
Mrs. Bett.....Louise Closser Hale
Diana Deacon.....Beth Varden
Neil Cornish.....Willard Robertson
Ninian Deacon.....Brigham Royce

After witnessing "Miss Lulu Bett" at the Belmont Theatre, we still feel that the novel entitled "Miss Lulu Bett," written by Zona Gale and which deals with real people living in a small city in the Middle West, is a great novel. We do not feel that way about the play, chiefly because it isn't a great play. Moreover, it lacks the specific atmosphere that Miss Gale managed to inject into her novel—atmosphere that is as gripping, if one may call it that, as the compelling warmth of a bright June day.

Then, too, the story is told in the book in such a manner as suggests a great draughtsman; one who bring definite character into his sketch by the simple process of accentuating or shading a line here and there. Miss Gale did that precisely in her book, which is, truly, a monumental work in American fiction.

But the play merely suggests the pungent realism of the book. Somehow, despite the exceptional capability of the entire cast, in spite of the simplicity of the settings and the general lack of theatrical artifice which is part and parcel of "Miss Lulu Bett," that thing, in fact, which always tends to enhance the value of a play, it failed to make a marked impression. Maybe it was because the story deviated slightly from the tale as set forth in the book. Or, perhaps, it was because it didn't deviate far enough.

The story is that of a family in whose midst is Miss Lulu Bett, with the accent on the "Miss," for she is "going on thirty-four" when we first meet her and has yet to know what it means to have one of the opposite sex lavish romantic attentions on her. She lives with her mother, her married sister and brother-in-law, and the two children of the latter, Diana Deacon, under eighteen, impetuous, romantic and in love with a small town boy, Bobby Larkin; and the youngest child, Monona, about six, and showing signs of developing into a smart woman.

Comes to this household for a visit Ninian Deacon, a much traveled brother of Dwight Herbert Deacon, Lulu's brother-in-law. Ninian has not been in touch with his brother for more than fifteen years. Anyhow, he is the first man who ever told Lulu that he sees in her something more than the drudge who is eking out an existence by actually being the domestic of her own family. To prove his interest in her, he invites her to witness a show in the city and includes the rest of the family in the invitation. They all accept.

Just before the departure of the party that evening, something is said about marriage, and it is suggested that Ninian and Lulu go through a mock ceremony in the presence of the entire family by vowing, individually, to take each other as man and wife. They speak the words suggested by Dwight Deacon and, after they are uttered, it occurs to the latter, who is a local magistrate, that the vow is binding in that state.

Shortly afterwards, Lulu returns alone and informs her family that Ninian confessed to her that he had been married more than fifteen years ago to a music hall singer, who had, subsequently, left him and whom he hadn't seen or heard from in more than fifteen years. Therefore, he believed her dead. And the reason Lulu came back is because she does not wish to live with Ninian until he has definitely determined that he was unmarried at the time he contracted the alliance with her.

Finally, it develops that Ninian's first wife is alive, which has the effect of nullifying the second marriage. And though, in the end, Neil Cornish, owner of a music store, who is studying law, offers his hand to Lulu, knowing the facts that surrounded her recent marriage, she refuses his offer.

Carroll McComas, as Miss Lulu Bett, reached great histrionic heights at certain moments of the play, but, somehow, she did not seem to have a strong grip on her role.

Louise Closser Hale played the part of Lulu's mother in a shrewdly humorous manner, with a tendency to overstress the value of the part.

Catherine Calhoun Doucet, as Lulu's married sister, lording it over her children, but in turn being lorded over by her own husband, gave an altogether sterling performance.

Willard Robertson, as Neil Cornish, looked and suggested the personality of Will Rogers, but gave a very intelligent performance.

Reviews Continued on Page 30

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VAUDEVILLE BILLS For Next Week

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NEW YORK CITY.

Palace—Bartram & Saxton—Karl Emmy's Pets—On Fifth Avenue—Margaret Young—Laddie Cliff—Eva Tanguay—Topics of the Day.

Colonial—Bellis Duo—Bobby Heath—Harry J. Mason—Vera Gordon & Co.—Van Cleve & Pete—Topics of the Day.

Royal—Jas. J. Morton—Chas. Gill & Co.—Miller & Lyle—Rajah—Zardo—Summertime—The Duttons—Topics of the Day.

Riverside—Ryan & Ryan—Jed Dooley & Co.—Frank Hurst—Tighe & Leedon—Ethel Clifton & Co.—Gus Edwards's Revue—Osborne Trio—Topics of the Day.

Alhambra—Innis Bros.—Alfred Powell & Co.—Chung Wha Four—Hugh Herbert & Co.—Anna Chandler—Topics of the Day.

Hamilton—Gen. Pisano & Co.—Geo. M. Rosener—Topics of the Day.

BROOKLYN, N. Y.

Orpheum—Lohse & Sterling—Wm. Ebs & Co.—Fred Lindsay—Yvette & Co.—Russian Cathedral Four—Fall of Eve—June Mills & Co.—Topics of the Day.

Bushwick—Lucy Bruch—Alexandria—Ed. E. Ford—Paul Decker & Co.—Les Genis Trio—Juliet—Leo Carillo—Lorimer Hudson & Co.—Topics of the Day.

ROCHESTER, N. Y.

Temple—The Rials—Rolls & Royce—Henry Santry & Band—Eddie Foyer—Bensee & Baird—Sylvia Loyal—Louise & Mitchell.

OTTAWA, CAN.

Orpheum—Mantell—Wilton Sisters—Rene Noel & Co.—Seven Honey Boys—McRae & Clegg—Freehand Bros.—Fennell & Tyson—Topics of the Day.

ERIE, PA.

Colonial—Lucas & Inez—Jack Joyce—Lester & Moore—Bostock's Riding School.

LOWELL, MASS.

Keith's—Polly & Oz—Toto—Wright & Earl—Thornton & Holland—Martin & Moore—Ruth Roye—Drew & Wallace—Topics of the Day.

MONTREAL, CAN.

Orpheum—Evans & Perez—DePage & Yorkov Sisters—Chas. L. Fletcher—Mason Keeler Co.—Dolly Kay, Lou & Jean Archer, Scotch Lads & Lassies.

DETROIT, MICH.

Temple—Marguerite & Alve—Jack Osterman—Arnold & Lambert—Raymond Bond & Co.—Hyams & McIntyre—Connelly & Frances—Fink's Mules.

ALBANY, N. Y.

Proctor's—Kelly & Pollock—Gertrude Vanderbilt—Gibson & Connelli—Chic Sale—Masters & Kraft Revue—Vittorio & George—Helen Jackley.

WILMINGTON, DEL.

Garrick—T. & K. O'Meara—Sunshine Girls.

JEFFERSON, MO.

Keith's—Camilla's Birds—I. & J. Kaufman—Kitty Doner & Co.—Topics of the Day.

LOUISVILLE, KY.

Keith's—Clifford Wayne 3—Basil Lynn & Co.—Pedestrianism—Boyce Comes—Flo Roberts & Co.—Cariton & Berlew—Topics of the Day.

COLUMBUS, O.

Keith's—Stanley—Van Bros.—Lovenberg Sisters—Billy Glason—Rollo & Mulroy—Toney & Norman—Topics of the Day.

GRAND RAPIDS, MICH.

Empress—Bernard & Towns—F. & M. Britton—Bessie Remple & Co.—Morris & Campbell—Sybil Vane—Kara—Topics of the Day.

PROVIDENCE, R. I.

Keith's—Clara Howard—Weeks & Baron—Zomah—Sully & Mack—Jo Howard's Revue.

PITTSBURG, PA.

Davis—Jack Hughes Duo—Sarah Padden & Co.—Weston's Mel Charm—4 Lamey Bros.

YOUNGSTOWN, O.

Hippodrome—Babcock & Dolly—Lorraine & Crawford—Brown & O'Donnell—Rialtos Look—Emerson, Newport—Bronson & Baldwin—Cicciloni—Howard's Ponies—McCarthy Sis.—Lew Hoffman.

BALTIMORE, MD.

Maryland—Al & E. Frabell—Dennis Sis.—Nat Nazzaro—Bob Hall—Weaver & Weaver—Pearl Regay & Co.—Ernest T. Seton—Patricola—Topics of the Day.

INDIANAPOLIS, IND.

Keith's—Sailor Reilly—Margaret Padula—H. J. Conley & Co.—Lexey & O'Connor—Plashes Revue—Patricola & Mason—Koban Japs—Topics of the Day.

TOLEDO, O.

Keith's—Robbie Gordone—Foster & Ray—Howard & Sadler—Josefson's Iceland—Valerie Bergere—Galetti's Monks—Topics of Day.

SYRACUSE, N. Y.

Keith's—Rekoma—Jack Kennedy & Co.—Fay Marbe—Betty Washington—Mahoney & Auburn—Topics of Day.

PHILADELPHIA, PA.

Keith's—Musical Hunters—Ethel McDonough—Alex Bros. & Eve—Joe Cook—Beth Berri & Co.—Big City 4—Mme. Besson & Co.—B. & B. Wheeler—Kramer & Boyle—Topics of Day.

WASHINGTON, D. C.

Keith's—Young & April—Chas. F. Semon—The Sharrocks—Ella Shields—Ida Mae Chadwick—For Pity's Sake—Topics of Day.

BOSTON, MASS.

Keith's—Will Ward & Girls—Hymack—John B. Hymer & Co.—Trixie Friganza—Topics of Day.

TORONTO, CAN.

Shea's—Werner Amoros 3—Tony—Stephens & Hollis—Daly & Berlew—Zeno, Moll & Carr—Elinore & Williams—Eddie Leonard—The Le Grohs.

PORTLAND, ME.

Keith's—Worden Bros.—The Leightons—Davis & Darnell—Sosman & Sloane—Pierce & Goff—Demarest & Collette—Topics of Day.

HAMILTON, CAN.

Keith's—J. & H. O'Donnell—Maryland Singers—Ed Morton—H. & A. Seymour—Fallon & Shirley—Muldoon, Frank & R.

CINCINNATI, O.

Keith's—Newell & Most—Margaret Ford—P. George—Nash & O'Donnell—Santos & Hayes Rev.—Ara Sisters.

CLEVELAND, O.

Hippodrome—Joe De Koe Troupe—Mrs. G. Hughes—Lambert & Ball—A. C. Astor—Lane & Moran—Lydia Barry—Lee Children—Roye & Rudoe—Topics of Day.

DAYTON, O.

Keith's—Dave Roth—Claudius & Scarlet—Schichtis Mann—Miller & Mack—P. Pierpont & Co.—Mel Klee—4 Ortons—Topics of Day.

BUFFALO, N. Y.

Shea's—Frank Shields—Mary Marble & Co.—Sidney Grant—May Wirth & Co.—Gordon & Ford—Al & P. Steadman—Frawley & Louise—Jordan Girls—Topics of Day.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—George Jessel Revue—Whiting & Burt—Frank Wilcox & Co.—McFarlane Sisters—Rose & Moon—Herman & Shirley—Leon Varvara—The Dordons.

Majestic—Bee Palmer & Band—Lillian Shaw—The Cansinos—Donovan & Lee—The Love Game—Adler & Dunbar—L. & P. Murdock—Miss Ioleen—J. & E. Mitchell.

State Lake—Dresser & Gardner—Billy Arlington & Co.—Herschel Henlere—The Seven Bracks—Duffy & Mann—Billy Shoen—Four Harmony Kings—Earl & Sunshine—Rose, Ellis & Rose.

ST. LOUIS

Orpheum—Brothwell, Browne & Co.—Harriet Remple & Co.—Swift & Kelly—Rome & Gaut—Mullen & Frances—Neal Abel—La Graciosa—Cummings & White.

Rialto—Pilcer & Douglas—Kirby, Quinn & Anger—Dewey & Rogers—Bayes & Fields—Breen Family—Time & Tile.

MILWAUKEE

Palace—Rae Samuels—Whipple-Huston Co.—Sylvester Family—Welch, Mealy & Montrose—Joe Darcey—Wille Brothers—Harry Ellis—Wellington & Cross—Sylvia.

Majestic—Harry Fox & Co.—Anatol Friedland Co.—Bert Baker & Co.—Primrose Four—Vera Sabina & Co.—Leonore Kern—Four Readings.

SEATTLE

Orpheum—De Wolf Girls—Conlin & Glass—Selbini & Grovini—Joe Laurie—Healy & Cross—Hubert's Dogs—Jimmy Lucas & Co.

OAKLAND

Orpheum—Emily Ann Wellman—Joe Towle—Fenton & Fields—Dunbar's Darkies—Tracey & McBride—Three Regals—Lucy Gillette.

SALT LAKE CITY

Orpheum—Wm. Gaxton & Co.—Hello Husband—Cameron Sisters—Goslar & Lusby—Petty Peat & Bro.—Olson & Johnson—Jack La Vier.

WINNIPEG

Orpheum—Elizabeth Brice & Co.—Kenny & Hollis—Oakes & De Lour—J. C. Nugent—Dora Hilton—McLallen & Carson—Mr. & Mrs. G. Wilde.

LINCOLN

Orpheum—Lucas & Lee—Spirit of Mardi Gras—Chas. Wilson—Murphy & White—Magic Glasses—McCormack & Irving—Hubert Dyer & Partner.

SAN FRANCISCO

Orpheum—Leightner Sis. & Alex.—Elsa Ruegger & Co.—Langford & Fredericks—Clayton & Lennie—Wm. Mandell & Co.—Hackett & Delmar Co.—An Artistic Treat—Whitfield & Ireland.

SACRAMENTO AND FRESNO

Orpheum—Anger & Packer—Price & Bernie—Owen McGiveney—Roy & Arthur—Oscar Lorraine—Ames & Winthrop—Lillian's Dogs.

VANCOUVER, B. C.

Orpheum—Wm. Seabury & Co.—Peggy Bremen & Bro.—Beatrice Morgan & Co.—Conroy & Howard—Bobby Randall—Signor Friscoe—Gordon's Circus.

DES MOINES, IOWA

Orpheum—Emerson & Baldwin—Sabbott & Brooks—5,000 a Year—Kellam & O'Dare—Glenn & Jenkins—Lord & Fuller—Arman Kaliz & Co.

MINNEAPOLIS

Orpheum—A Miniature Revue—Moody & Duncan—Roger Imhoff & Co.—Hampton & Blake—Albertina Rasch & Co.—Johnny Burke—Delmore & Lee.

NEW ORLEANS

Orpheum—Emma Haig & Co.—Fradkin & Jean Tell—Bert Fitzgibbon—V. & E. Stanton—Dainty Marie—Bevan & Flint—The McBanns.

PORTLAND, ORE.

Orpheum—Frances Pritchard—Lane & Harper—Six Kirksmith Sisters—Swor Brothers—Johnson, Baker & Johnson—Geo. McFarlane—Breakaway Barlows.

EDMONTON AND CALGARY, ALBERTA

Orpheum—Herbert Brooks—Claud & Fannie Usher—A Hungarian Rhapsody—Valentine & Bell—Belle Montrose—Johnny Ford & Girls—Foley & La Tour.

LOS ANGELES, CAL.

Orpheum—Victor Moore & Co.—Barnes & Freeman—Edith Claspar & Co.—Ward & Dooley—B. & L. Walton—Pistel & Johnson—Mme. Dorre's Operalogue—Herbert Clifton.

DENVER

Orpheum—Kitty Gordon & Co.—Jack Wilson & Co.—Laurel Lee—Dale & Burch—Two Jesters—Dancing Kennedys—Garcinetti Bros.

KANSAS CITY

Orpheum—Varieties of 1920—Leipzig—Finn & Sawyer—Hunting & Francis—3 Weber Girls—Willie Hale & Bro.—Moss & Frye.

OMAHA, NEB.

Orpheum—Ford Revue—Homer Miles & Co.—Dotson—Rae E. Ball & Bro.—Royal Gascoignes—Oscar Mirano Trio—Claude & Marion.

SIOUX CITY, IOWA

Orpheum—Guy Weadick—Angel & Fuller—The Barr Twins—Bobbe & Nelson—Flying Mayos—Alfred Latell & Co.—Rice & Newton—House of David Band—Nagyfys—Henry E. Toomer & Co.

E. HEMMENDINGER, Inc.
PLATINUM JEWELRY DIAMONDS REMOUNTING REMODELING
Tel. 821 John. 6 JOHN ST., New York City

DULUTH, MINN.

Orpheum—W. & H. Brown—Vokes & Don—Janet of France—Dunham & Williams—Annette Kellerman—Billy Beard—De Koch Troupe.

ST. PAUL, MINN.

Orpheum—Ramsdell & Deyo—Reed & Tucker—Harry Kahne—F. & O. Watlers—Valeska Suratt & Co.—Stuart Barnes—Tuscano Bros.

MEMPHIS, TENN.

Orpheum—Sidney Phillips—June Elvidge & Co. Francis Kennedy—Resista—Stanley & Birnes—Storey & Clark—Bush Bros.

F. F. PROCTOR

Week January 3, 1921

NEW YORK CITY

B. S. Moss, Broadway—H. L. Mason—Mabel Burke Co.—Henrietta Deseeres—Jed & E. Dooley—Basil & Allen.

Regent (First Half)—H. & A. S. Harrock—Sam Murphy—Lockhart & Ladeie—Nattlye Lippard—Cook & Oatman. (Last Half)—Chas. F. Seamon—Burns & Frabelo—Camilla's Birds—Petticoats—Millar & Marlin.

Coliseum (First Half)—Chas. F. Seamon—Burns & Frabelo—Camilla's Birds—Petticoats—Lew Dockstader. (Last Half)—H. & A. S. Sharrock—Marmein Sis.—Clark & Arcoro—Manaux & Rule—Hill & Ackerman.

58th Street (First Half)—Dunham & O'Malley—Flo Hackett Co.—Trunnell Trio—Love Tangle—Larry Clifford Trio—Foster & Ball—Eliz. Solti Duo. (Last Half)—Bartram & Saxton—Burns & Franken—Nat S. Jerome Co.—Evansdon Trio.

23rd Street—Grace Doro—Hoyt Harrison Winters—Marie & A. Clark—Francis Renault. (Last Half)—O'Brien & Havel Co.—Hendrix Belle Isle—Barke & Wynn—Luckie & Harris.

Harlem Opera House—(First Half)—California Bathing Girls—Olive Terrance—Hendrix Belle Isle—Mullard Marlin—Luckey & Harris. (Last Half)—Wilson & Larson—Love Tangle—Morley & Mack.

5th Avenue (First Half)—Trunnell Trio—Bert Vancox Co.—Marmein Sis. Schomer—Fulton & Bert—Claude Golden—Edna Dreon—Thames Bros. (Last Half)—Bowers Walter Crooker—Tom Wiser—Berry & Whiteledge.

125th Street (First Half)—Chung Wha Four—Florence Timponi—Burt & Rosedale—Perdy Athos Co.—3 Bobs—Woolese & Couble. (Last Half)—Grindell & Esteller.

YONKERS

(First Half)—Bartram & Saxton—Boy & King—Capt. Anson & Daughters—Lidell & Gibson—Toonerville Tooters—Mahoney & Auburn. (Last Half)—Dunham & Oamley—Trunnell Trio—Bob Heath Co.—Elix Solti Co.

MOUNT VERNON

(First Half)—Clark & Arcard—Rudell & Dunnigan—Wilson & Larson—Sam Lee & Lady Friends. (Last Half)—Clara Howard—Chung Wha Dour—Edwin & J. Connelly—Hendrix Belle Isle Co.—Cliff Nazarro Co.

BROOKLYN, N. Y.

Flatbush—Mr. and Mrs. Jas. Bary—Al & F. Steadman—Nat Nazzaro Co.—Fay Mabel Co.

Greenpoint (First Half)—Edwin & Connelly—Nippon Duo—Cantwell & Walker. (Last Half)—Southern Four—Truenne Trio—Burt & Rosedale.

Prospect (First Half)—Clara Howard—Bender & Meehan—Tom Wise Co.—Santley & Norton. (Last Half)—Percy Pathos Co.—Claude Golden—3 Bobs—Liddell & Gibson—Sam Lee & Friends.

CONEY ISLAND

Henderson's—Princess Nai Tai Tai—Jones & Johnson—Rounder of Old Broadway—Cliff Nazarro Daling—Baxine Bros. & Bobby. (Last Half)—Nippon Duo—Lowry Prince—Ardher & Belford—Senator Murphy.

AMSTERDAM

(First Half)—Dixon Lynch & Bixon—Hank Brown & Co.—Milt Collins—Farrell Taylor Co. (Last Half)—Eary & Eary—Nestor & Haynes—Clara Morton—Four Mortons.

AUBURN

(First Half)—Paulette & Ray—George Nagel—Cartmell & Harris—LaFrance & Kennedy—Five Musical McClarens. (Last Half)—Faden Trio—Clinton & Rooney—Suit 16—Clinton & Harvey—Dewitt, Burns & Torren.

ALTOONA

(First Half)—Eddie Montrose—Grace Hayes Co.—Jean Granese—Kilties. (Last Half)—Jess & Dell—Corinne Arbuckle—Millally McCarthy—Creedon & Walsh—Kilties.

ALLENTOWN

(First Half)—Al Jerome—Wild & Sedalia—Ladies of the Jury—Ben Meroff Co.—Daly, Mack & Daly. (Last Half)—Page, Hack & Mack—Stevens & Brunelle—Billy Miller Co.—Jones & Greenlee—Rajah.

BINGHAMTON

(First Half)—Marr & Dwyer Girls—Nearly a Prince—Infield & Noblet—Hal Crane Co.—Kitner & Reaney. (Last Half)—George F. Hall—Wanzer & Palmer.

BRISTOL

Corinne Williams—Earl & Bartlett—Helen Collins Co.—Bison City Four.

CLARKSBURG

(First Half)—Louis & F. Berkoff—El Cota—Mullen & Corelli. (Last Half)—Byron & Price—Pietro—Kluting's Animals.

CORTLAND

Marie Dwyer Girls—Hank Brown—Bert Melrose.

CHESTER

(First Half)—Aerial Silverlakes—Shawkey, Roth & Witt—Nevins & Gordon—Hankers & Millis—Burt Earl Girls. (Last Half)—The Hedleys—Jean Sothern—Fields & Gottlier—Corodini Animals.

CANTON

Homer Sis. Pierce—Marker & Schenck—Ferro & Coulter—Bessie Browning.

EASTON

(First Half)—Page, Hack & Mack—Stevens & Brunnell—Billy Miller Co.—Jones & Grenlee—Rajah. (Last Half)—Al Jerome—Wild & Sedalia—Ladies of the Jury—Ben Meroff Co.—Daly, Mack & Daly.

ELMIRA

(First Half)—Bert Melrose—Les Morchantes. (Last Half)—Hal Crane Co.—Farrell Taylor Co.

GENEVA

(First Half)—Crutchfield—Pingree Dwyer—Billy, Lytell Girls. (Last Half)—J. Harrity Co.

GLOVERSVILLE

(First Half)—Vee & Tully—Harry Holman Co.—Wanzer & Palmer—Yachting. (Last Half)—Pingree & Dwyer—Cartmell & Hals—Kitner & Neaney.

GREENFIELD

Darrell & Van—Rafael Watson Co.—Marie Sparrow—Four Jacks & Queen.

GLENS FALLS

(First Half)—Making Movies. (Last Half)—Frank Shields—Rodero & Marconi—Henry & Moore—McFarland & Palace—Making Movies.

HARRISBURG

(First Half)—Jessie Dell—Corinne Arbuckle—Millally McCarthy—Creedon & Walsh—Pearl Regay & Co. (Last Half)—Eddie Montrose—Grace Hayes Co.—Harriet Rempell Co.—Jean Granese—Derkin's Animals.

HAZELTON

(First Half)—Saymoya—Elkins, Fay & Elkins—Irene Flory—Current of Fun. (Last Half)—Shelvey Boys—Burns & Wilson—Galletti Monks.

ITHACA

(Last Half)—Will Crutchfield—Infield & Noblet—Nearly a Prince—Les Morchantes.

JERSEY CITY

(First Half)—Jack Reddy—Southern Four—Barry & Whiteledge—Peggy Darron Co. (Last Half)—California Bathing Girls—Hoyt Harris & Winters.

JOHNSTOWN-PITTSBURG

Lambert Bros.—Chief Little Elk—Tom & A. Leo.

JAMESTOWN

(First Half)—Burnett Sisters—Gardner & Van—Lillian Vernon—Billy Lytell Girls. (Last Half)—Arthur Lloyd—Wilbur & Lyke—Lester & More—Marshall Montgomery.

McKEESPORT

(First Half)—Lucille Trio—Gordon Sharp & Lee—Blackstone Trio—J. Armstrong—Spanish Goldinis. (Last Half)—The Rickards—Norwood Hall—Uyeda Japs.

MORRISTOWN

(First Half)—Togo. (Second Half)—Jack Marley—Tom Nawn Co.

MONTREAL

Turner & Grace—Sully, Rogers & Sully—Man Off the Wagon—Simpson & Dean.

NEW CASTLE

(First Half)—Mary Ann—The Rickards—Norwood & Hall—Chas. Olcott—Uyeda Japs. (Last Half)—Lucille Trio—Hobson & Beattie—Joe Armstrong—Spanish Goldinis.

NEW LONDON

Billy Bowman—Irene Florie—Corinne Williams—Darrell & Van—Johnny Stanley & Girls.

NORTH ADAMS

(First Half)—Sing Hi—Mack & Dean—Dave Rafael Watson—Bison City Four. (Last Half)—Jones & Johnson—Yachting.

NEWARK

Dugan & Raymond—Vord Sis.—Yvette So.—Coburn & Pearson Co.—Phonograph City 3—Edwin George—Sully & Horton.

OSSINING

Walthour & Princeton—McBridge Gazette Sehek—Arliss Trio.

OLEAN

(First Half)—Arthur Joyd—Wilbur & Lyke—Lester & More—Marshal Montgomery. (Last Half)—Burnett Sisters—Gardner & Van—Lillian Vernon—Billy Lytell Girls.

PARKERSBURY

(First Half)—Byron & Price—Pietro—Kluting's Animals. (Second Half)—Louis & F. Berkoff—Mullen & Corelli—El Cota.

PITTSBURG

Ah Ling Foo—Challis & Lambert—Bett's Seals—Paul & G. Hal—Hager & Goodwin—LeDoux & LeDoux.

PASSAIC

(First Half)—Sutter & Dell—Lowey & Prince—Archer & Belford—Arnold & Florence. (Last Half)—W. S. Herven Co.—Tom & Cor Metta Co. The Rounder of Old Broadway—Frank Bush—Dancing Dorans.

PITTSFIELD

(First Half)—Novelty Perpettos—Carl Kary—Nelson & Bailey—Rodero & Marcono—Four Jacks and Queen. (Last Half)—Sing Hi—Ethel May Hall—Loney Haskell—White, Black & Useless.

PITTSBURG-JOHNTOWN

Broadway Four—Mabel Fonda Trio—Life—Flaherty & Stoning—Boyces.

PAWTUCKET

(First Half)—Fred Elliott—Chester & Allen—Gus Bohn—3 Victors. (Last Half)—Mystic Clayton—Geralds.

(Continued on page 23)

Brooks
THEATRICAL COSTUMERS
Leading Makers of Stage Attire
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We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.
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A BIG HIT
IN THE SOUTH
SIX IMPS AND A GIRL

BOOKED SOLID.

Direction, MAX GORDON—LEWIS & GORDON.

VAUDEVILLE BILLS

(Continued on Page 31)

W. V. M. A.

CHICAGO, ILL.

Lincoln (First Half)—Douglas Graves & Co.—Fred Allen—Sophie Tucker. (Last Half)—Cahill & Romaine—Sophie Tucker & Band.

American (First Half)—Chas. Harrison & Sylvia Dakin—The Champion—The Briants. (Last Half)—Jim Reynolds—Sheila Terry & Co.—Rucker & Winifred.

Logan Square Theatre (First Half)—Engell & Marchall—Stratford Comedy Four—Tid Bits of 1920—Jas Cullen—Belle & Caron. (Last Half)—Borbette—Robinson & Pierce—Old Black Joe Land—Shaw & Bernard—Big Jim.

ATCHISON, KAS.

Orpheum (Sunday only)—Elroy Sisters—Valentine Vox—Davigneau's Celestials—Grey & Byron—Bud & Jessie Grey.

ALTON, ILL.

Hippodrome Theatre (First Half)—Jean & Arthur Keely—Tabor & Greene. (Last Half)—Adams & Barnett—Potter & Hartwell.

AURORA, ILL.

Fox Theatre (Sunday)—Mary Reilly—Clay Crouch—Billy Bouncer's Circus.

BELLEVILLE, ILL.

Washington Theatre (First Half)—Hanlon & Clifton—Hayes & Lloyd—Revue De Luxe. (Last Half)—Marconton Trio—Holden & Herron—DeVoe & Hosford.

BATTLE CREEK

Bijou (First Half)—Minetti & Riddle—Henry & Adelaide—Wm. Morrow & Co.—Lockwood & Rush—Johnny Johnson—Five Chapins. (Last Half)—Moms Herbert—Maker & Redfield—Newho & Phelps—Van & Belle.

BLOOMINGTON, ILL.

Majestic Theatre (First Half)—Adonis & Co.—Ferguson & Frances—Rubetown Follies. (Last Half)—Bernard & Ferris—Rawson & Clare.

Brantford (First Half)—The Delsos—Bennington & Scott—Ferra & Seaville. (Last Half)—Gruet, Kramer & Co.—Geo. & Rose Stanley.

CHAMPAIGN.

Orpheum (First Half)—Ferguson & Sunderland—Palo & Palet—Mr. & Mrs. Tommy Martin—Rucker & Winifred—Spic & Span. (Last Half)—Morgan & Kloter—Rubetown Follies—Roy Lapearl.

CLINTON, IOWA.

Orpheum (First Half)—Wurnelle—Maybelle Phillips—Grey & Old Rose. (Last Half)—McElroy Sisters—Tid Bits of 1920—Heim & Lockwood—Two Kawanas.

CENTRALIA, ILL.

Grand (First Half)—Potter & Hartwell—Silver & Duval—Rass & Co. (Last Half)—Collins & Dunbar—Haynes & Lloyd—Rialto & Lamont.

CEDAR RAPIDS, IA.

Majestic Theatre (First Half)—The Nafgys—Barber & Jackson—Moonlight—Cahill & Romaine—Sam Heern—Bottomly Troupe. (Last Half)—Monroe Bros.—Orr & Nager—Stratford Comedy Four—For Pity Sakes—Princeton & Watson—Ishikawa Bros.

DANVILLE.

Palace (First Half)—Santry & Norton—Billy Clark—Small & Sisters—Fred Berrens—Sig. Frand Troupe. (Last Half)—Adonis & Dig—Mohr & Vermont—Salon Singers—Wm. Sisto.

DECATUR.

Empress (First Half)—Mohr & Vermont—Phyllis Gilmore & Co.—Morgan & Kloter—Latoy & Vesta. (Second Half)—Jimmy Dunn—Monti & Parti—McCormack & Wallace—Spic & Span—Holmes & Lavere—Aeroplane Girls.

DES MOINES, IA.

Majestic (First Half)—Jack McCloskey & Pals—Henry B. Toomer & Co.—Hugh Johnson—Alice Teddy. (Last Half)—Joe Melvin—James Grady & Co.—Thomas Potter Dunn—Dorothy Morris Trio.

EVANSVILLE.

Grand (First Half)—Osaki & Taki—Otto & Sheridan—Wm. Sisto—Blossom Seeley—Ash & Hyams—Aeroplane Girls. (Last Half)—Elly, Doyle & Elaine—Anderson & Burt—Dave Harris—Blossom, Seeley & Co—Latoy & Vesta.

E. ST. LOUIS, ILL.

Erbers Theatre (First Half)—Collins & Dunbar—Devoe & Hosford—Jim & Marrion Harkins. (Last Half)—Tozart—Tabor & Greene—Silver & Duval & Co.—Revue De Luxe.

FLINT, MICH.

Palace (First Half)—Ziska—Jessie Haywood & Co.—Rubeville. (Last Half)—Lillian Devere—Faber & Burnett—Johnny Johnson—Rubeville.

FT. WAYNE.

Palace—Four Aces—Wallace Galvin—Elsie Williams & Co—Southern Four—Shaw & Campbell—Powers & Wallace—Lottie Mayer & Girls.

GRANITE CITY, ILL.

Washington Theatre (First Half)—Shaw & Barnard—Cortez Sisters. (Last Half)—Webber & Elliott—Joan & Arthur Keeley. (Sunday)—Revue De Luxe.

GALESBURG, ILL.

Orpheum Theatre (First Half)—Pauline Saxon & Sister—Clay Crouch—Billy Bouncer's Circus. (Last Half)—Ja Da Trio.

JACKSON, MICH.

Orpheum (First Half)—Dancing Humphreys—Fiske & Fallon—Jack Levy & Girls—Nelson & Madison—Bill Robinson—Hayatake Bros. (Last Half)—Foster & Peggy—Stuart Girls—Henry & Adelaide—Girls Will be Girls—Murray & Volk.

JOLIET, ILL.

Orpheum Theatre (Sunday)—Big Jim. (First Half)—Monroe Bros.—Larry Comer—Perrone & Oliver. (Last Half)—Breath of Spring.

KANSAS CITY, MO.

Globe (First Half)—Aerial Patts—Stanley & Olsen—Baxley & Porter—Worth Wayten Four—Silver Fountain. (Last Half)—Marco & Co.—Morgan & Ray—Three Chums—Charles Kenna—Ellis Nowlin Troupe.

KOKOMO, IND.

(First Half)—Rosbier & Muff—Dody & Burman—Vernon—James Lichter—Roof Garden Trio. Last Half)—Nathan Bros.—Cheyenne Days.

LAFAYETTE.

Family (First Half)—Nathan Bros.—Renie & Florence—John R. Gordon—Little Nap. (Last Half)—Santry & Norton—Obrien, Mgr. & Prop.—Jordan & Tyler.

LINCOLN, NEB.

Liberty (First Half)—Marco & Co—Morgan & Ray—Three Chums—Charles Kenna—Ellis Nowlin Troupe. (Last Half)—Wurnelle—McKown & Brady—Martha Hamilton & Co.—Skipper, Kennedy & Reeves—His Royal Highness.

LANSING.

Bijou (First Half)—Moms Herbert—Faber & Burnett—Girls Will be Girls—Weber, Beck & Fraze—Beginning of the War—. (Last Half.)—Dancing Humphreys—Fiske & Fallon—Jack Levy & Girls—Joe Jenny Trio—Five of Clubs.

MUSKEGON.

Regent—Gillette—Caesar Rivoli—Davis & Chadwick—Gilroy, Dolan & Corrie—4 Volunteers—Ragana.

MARION, OHIO.

(First Half)—Wills Gilbert Trio—Tommy Dooley—Clinton—Jordan & Tyler. Last Half)—Jessie Middleton—Bobby Harris—Small & Sisters.

OKLAHOMA CITY, OKLA.

Lyric (First Half)—Antoinette Dvorak—Chamberlain & Earl—Prediction—Wheeler & Potter—Mikado Japs. (Last Half)—Hazel Leona—Strauss Twins—Night Boat—Cy & Cy—Retter Bros.

OKMULGEE, OKLA.

Cook (Last Half)—Angelo Armento & Co.—Finlay & Hill—Prediction—Wheeler & Potter—Jean Berzac's Circus.

OMAHA, NEB.

Empress (First Half)—McKown & Brady—Martha Hamilton & Co.—Skipper, Kennedy & Reeves—His Royal Highness. (Last Half)—Burns Bros. Mason Bailey—Casson Kirke & Co.—Angel & Fuller.

OTTAWA, ILL.

Gayety Theatre (Sunday)—Perrone & Oliver—Larry Comer—Monroe Bros.

PEORIA, ILL.

Orpheum Theatre (First Half)—One to Fill—Bernard & Ferris—Rawson & Clare—Holmes & La Vere—J. Rosamond Johnson & Co. (Last Half)—Three to Fill—Flirtation—Sam Hearn—Arco Bros.

QUINCY, ILL.

Orpheum Theatre (First Half)—Ja Da Trio. Last Half)—Pauline Saxon & Sister—Clay Crouch—Billy Bouncer's Circus.

SOUTH BEND.

Orpheum (First Half)—Maet Kiddies—Robison & Pierce—Green & Dean—Salon Singers—Kennedy & Rooney—Ed. Janis Revue. (Last Half)—Paul, Levan & Miller—Pagana—Gilroy, Dolan & Corriell—Weber, Beck & Frazer.

ST. LOUIS, MO.

Columbia Theatre (First Half)—Carcontoni Trio—Holden & Herron—Adams & Barnett—Webber & Elliott—O'Brien, Man. & Prop. (Last Half)—The Great Rasso & Co.—Cortez Sisters—And Son—Hanlon & Clifton.

SIOUX FALLS, S. D.

Orpheum (First Half)—Mason & Bailey—Casson, Kirke & Co.—Rice & Newton—Burns Bros. (Last Half)—Lizette—Gilbert & Saul—High Johnson—District School.

STREATOR, ILL.

Plumb Theatre (Sunday)—Pauline Saxon & Sister—Rubetown Follies—Ferguson & Frances—Adonis & Co.

SPRINGFIELD.

Majestic (First Half)—Monti & Parti—McCormack & Wallace—Sheila, Terry & Co.—Jimmy Dunn—Arco Bros. (Second Half)—Ferguson & Sunderland—Palo & Palet—Williams & Wolfus—Kane & Herman—Six Belfords.

SAGINAW.

Jeffers Strand (First Half)—Gypsy Meredith & Co.—Lillian Devere—Joe Jenny Trio—Five of Clubs—World. (Last Half)—Three Blighty Girls—Ziska—Waiters Wanted—Jessie Hayward & Co.—Pichianni Troupe.

TERRE HAUTE.

Hippodrome (First Half)—Elly—Doyle & Elaine—Anderson & Burt—Dave Harris—Singer's Midgets. (Last Half)—Osaki & Taki—Otto & Sheridan—Mr. & Mrs. Tommy Martin—Ash & Hyams—Singer's Midgets.

TOPEKA, KAN.

Novelty (First Half)—Elroy Sisters—Valentine Vox—Davigneau's Celestials—Grey & Byron—Bud & Jessie Grey. (Last Half)—Aerial Patts—Stanley & Porter—Worthwayten Four—Silver Fountain.

WICHITA, KAN.

Princess (First Half)—Strauss Twins—Hazel Leona—Night Boat—Cy & Cy—Retter Bros. (Last Half)—Elroy Sisters—Valentine Vox—Davigneau's Celestials—Grey & Byron—Bud & Jessie Grey.

WATERLOO, IA.

Majestic (First Half)—Joe Melvin—Gilbert & Saul—Jack Trainor & Co.—Heim & Lockwood—Thomas Potter Dunn—Dorothy Morris Trio. (Last Half)—Stutz Bros.—Jack McCloskey & Pals.—Grey & Old Rose—Perrone & Oliver—Bobbe & Nelson—Alice Teddy.

PANTAGES CIRCUIT

WINNIPEG, CAN.

Pantages—White Brothers, Hingle & May—Ray & Fox—Molers Revue—Pernaine & Shelly—Cevenne Troupe.

REGINA AND SASKATOON.

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Marza Rehn—Quinn & Caverly—September Morn.

EDMONTON, CAN.

Pantages—Paul Petching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

CALGARY, CAN.

Pantages—Apple Blossom Time—The Gaudschmidts—Sterling Saxophone 4—Sampsel & Leonhard Co.—Tom Kelly—Corelli's Circus.

GT. FALLS AND HELENA.

Pantages—Rosa King Trio—Austin & Allen—5 Violin Misses—Primrose's Minstrels—Zelda Santley—5 Petrowars.

BUTTE.

Pantages—Bedini's Horses—Bedini's Dogs—Peerless Trio—Ahn & Beck—Downing & Davis—George Hamid Troupe.

SPOKANE, WASH.

Pantages—Roatins & Barrett—Carter & Buddy—Embs & Alton—Otto Brothers—Julnar of the Sea.

(Continued on page 31)

ORCHESTRA NEWS

U. S. WANTS MUSIC STUDENTS

Frank J. Weber, band leader of the United States Army, formerly of the St. Louis Symphony Orchestra, is out with a call for music students who wish to become members of Uncle Sam's one hundred and forty brass bands.

"Many a small town lad is whistling his way into the arm today and out again after his three years' course, a finished bandsman," said Weber.

"Hereafter, according to orders from Major-General P. C. Harris, the Adjutant-General of the army, a man may enlist to study music who has had no musical training whatsoever. If a man can whistle a tune he has every promise of becoming a skilled performer.

"My job today is to take this man and teach him the instrument for which he is best adapted, or the one which he may desire. Recruits who yearn to learn march music and jazz will be sent to the Seventh Recruit Depot Band, Columbus Barracks, O., where preparations are now being made to train two hundred musicians for the army under my direction.

"I may say that here the road to an instrumental education lies open to any man with musical training, talent, temperament or aspiration. For the finished musician there is the probable opportunity that he will be able some time to organize and conduct his own band—the goal that beckons every bandsman who has the truly musical spirit.

"The course of training for new men has been adopted after a thorough study of the best methods found in foreign armies. The most practical features have been taken from every available source and combined into American system which has already achieved valuable results.

"A word about pay. The army musician has no anxiety about his food; good, wholesome, strength-giving food; there is no worry about clothes, quarters, heat or light; there is no apprehension as to sickness or doctor's bills. He has besides these many advantages—a healthy environment, cheerful companionship and the opportunity to broaden his point of view by association with many different types of men. He is assured of ample time to practise, ample time for leisure, nor is there any deduction of pay while he is on furlough.

"All musicians receive more money than privates, as well as other privileges, and they are eligible to all the non-commissioned grades, from musician, third class, to band leader.

"A letter addressed to me at Columbus Barracks, Columbus, Ohio, will be gladly answered."

GREEN MAKING RECORDS

George Green, the xylophone player, is making phonograph records for the Columbia company. Joe. Green, his brother, is now with Sousa's Band. The father of the talented boys is now bandmaster of the Simmons Co., big organization at Kenosha, Wis. George Green was the first xylophone soloist to be heard on Broadway and when a member of Earl Fuller's organization scored a hit of big proportions.

WESTERN NUMBER FEATURED

"Do You Ever Think of Me," published by Sherman Clay and Co., is being featured by Childkenect's Little Club orchestra, Paul Whiteman, The Vernon Five, Arnold Johnson, The Dixieland Jazz Band, and many others.

WHERE IS HENRY VAN PRAAG?

Musicians along Broadway are inquiring for Henry Van Praag, the former Knickerbocker Hotel leader. Van Praag, a fine leader, is doubtless holding down some good job and his friends are wondering where he is located.

SPITALNY AT THE STATLER

H. L. Spitalny is leader of a fine musical organization which plays nightly at the Statler Hotel in Cleveland.

LIQUOR BAN BOOMS ORCHESTRAS

BOSTON, Jan. 3.—Concerts in Boston are drawing crowds far greater than ever before, more persons are studying music and community singing is gaining popularity. The management of Symphony Hall reports that the big auditorium has made a record in engagements. The "pop" concerts have drawn an even bigger attendance in the last season than for the weeks of 1919, when, for the first time, no alcohol beverages were served.

"When we opened the season of 1919," says the manager of the "pops," we were faced with the problem of war-time prohibition, which was to go into effect on July 1, in the middle of our season. We had either to split the season into two periods, one of light alcoholic refreshments and one of non-alcoholic beverages, or else make the entire season a dry one in the hall.

"We believed that the better plan would be to make the season dry and we did so. Yet that season showed increased patronage. Then last season we had a further increase, or about twenty per cent. In attendance the public has kept on coming and our available public has been extended."

Students of the Simmons College Conservatory and other groups have been permitted and encouraged to attend the "pops," now that they have become entirely unobjectionable as a place of entertainment. Such institutions now make up parties for special nights.

AL. MOORE IN BOSTON

At the Colonial theatre, Boston, Al. Moore and his band scored a big hit this week.

Ensign Al. Moore, the director, is a well-known figure in the musical world through his having organized the band of unusual instrumentalists who were known as the United States Navy Jazz Band, which during the war gained great repute. Its members were all service men, and its purpose was similar to the countless other bands organized to aid in preserving the morale of the men in the navy. It was Ensign Moore's idea that because of the popularity of syncopated music he would train his band to play jazz music in an unusual manner. He was fortunate in his choosing of players, and it was not long before the fame of the jazz band traveled to all parts of the old continent. It is a brass band of 50 players, numbering many prominent soloists, prominent among which is Walter Smith, the world-famous cornetist.

VERNON FIVE AT REISENWEBER'S

The Vernon Five, an orchestra from the Vernon Country Club at Los Angeles, who have been in town for two weeks, are the feature at Reisenweber's Paradise Room. Jimmy Gest is the leader of the organization, which is featuring two western numbers, "Carroll Sea" and "Do You Ever Think of Me," by Sherman Clay and Company.

VAN MAASDYK IN HARTFORD

W. H. Van Maasdyk, leader of the Hotel Bond orchestra of Hartford, Conn., is in addition to his hotel work doing a big share of the fashionable society work in and around Hartford. Van Maasdyk has an excellent orchestra and features the better class of music.

PETTERS VISITS N. Y.

Oscar G. Petters, Paul Whiteman's successor at the Ambassador Hotel, Atlantic City, N. J., spent several days in New York last week visiting the various resorts where orchestras are a feature listening to the new compositions and the way they are played here.

HARRY KERRY IN CHINA

Harry Kerry with his Jazz Band is now at the Cafe Parisien, Shanghai, China. There is a large English speaking population in the Chinese city and with them Kerry and his band are great favorites.

STARS OF BURLESQUE

JACK REID'S RECORD BREAKERS

The Information Kid says: "Man-O-War is a great horse and the RECORD BREAKERS A GREAT SHOW." If you miss this one, we both lose.

SOUBRETTE **DIXIE MASON** E. THOS BEATTY'S FRENCH FROLICS

JUVENILE AND NUMBER PRODUCER
DIRECTION IKE WEBER
EDDIE LLOYD
KEEPING OUT OF TROUBLE WITH BATHING BEAUTIES

IN OUR SPECIALTY "FUN AT THE BOX OFFICE"
BILLY **NOBLE & BROOKS** REGINA
WITH FLASHLIGHTS OF 1920

FEATURED COMEDIAN WITH BERNSTEIN AND GALLAGHER'S.. BATHING BEAUTIES
JACK HUNT
HAPPY NEW YEAR
SEASON 1919-1920 1921-1922 1923

CHIEF MISCHIEF MAKER SKATING AROUND AMERICAN CIRCUIT
FRED REEB
Principal Comedian Eddie and Tom Sullivan's "Mischief Makers"

HEBREW COMEDIAN DOING FINE WITH
JACK LA MONT
HAPPY NEW YEAR
BERNSTEIN AND GALLAGHER'S BATHING BEAUTIES

WITH BARNEY GERARD'S "FOLLIES OF THE DAY"
MATTY **WHITE AND ULIS** AL
"IN A LEAGUE OF SONGS AND SMILES"

ANDY JOHN HELEN
FRANCIS-ROSS AND DUROSS
WITH BOSTONIANS
DIRECTION IKE WEBER

DANCING INGENUE AND JUVENILE
TINA **GLENN AND RICHARDS** JACK
WITH BOSTONIANS
DIRECTION PAULINE COOKE

PRIMA DONNA CABARET GIRLS
Ethyle McDonald
FIRST TIME IN EAST

DOING DUTCH
KARL BOWERS
WITH THE SOCIAL FOLLIES DIRECTION ROEHM & RICHARDS

VERSATILE SOUBRETTE AND
MARGY **MYERS and KNISE** NETTIE
TID BITS OF 1920 Direction—IKE WEBER
INGENUE THE WHISTLING GIRL

YARD AND A HALF OF SPEED
WEE MARY McPHERSON
SOUBRETTE MONTE CARLO GIRLS

DANCING INGENUE
JOSIE WEST
JACK REID'S RECORD BREAKERS
Direction—LOU REDELSHEIMER

ECCENTRIC BOOB COMEDIAN
Happy Freyer
WITH ALL JAZZ REVUE

Second Comedian
Johnny Hudgins
Monte Carlo Girls

VAUDEVILLE

MARGARET BARRON

Theatre—*Harlem Opera House.*
Style—*Singing and dancing.*
Time—*Nineteen minutes.*
Setting—*Special, in two.*

The act opens with a rube band playing in a country store sounds that were consistently atrocious enough for any country band. On the drum was printed "Toonerville Tooters," but they seemed to be the "Tooters" without the "Toon." The make-ups were all good and the opening got a laugh and a slight hand.

Margaret Barron, a very pretty and attractive brunette of a decided type, entered in a dress of pink and white, black slippers and stockings, and a white "Tam." She is the drummer for a Shimmy Music Company.

The leader objects to Jazz, but the members of the band seem interested, and she has them try over some popular melodies, much to the disgust of the leader, who makes an exit. While the band is playing Miss Barron did a couple of steps and shimmied neatly and cleverly, without overdoing it in a vulgar manner. She then did a number in which the clarinet was too forte, and a dance. The band is then instructed to play number 23 from the book, and Miss Barron made an exit. The leader of the band then returns with a police hat and objects to the playing with threats, but finally is affected by the strains of the music and goes into a dance and shimmy, which went for a hand.

Miss Barron's next entrance was in a very striking costume of short black, in ruffled flounces edged with gold, a very tight, closely fitting bodice which was cut at the bust line in a double crescent and, clinging to the torso, displayed Miss Barron's amply rotund proportions. Black tights encased very shapely limbs.

A toque of bright orange, with a large oval decoration affixed to the back, which looked like black straw, and from which, at the crown line, depended a long yellow satin ribbon, to the end of which was affixed a pom pom which hung about the calf line when Miss Barron stood erect, completed a very effective costume that caused a gasp of astonishment upon her entrance.

A popular song was then delivered, but not very well and failed to make much of an impression on the audience, which was too busy looking at Miss Barron and the costume.

The leader then returned in a woman's dress and did a burlesque Egyptian dance that was not only unfunny, but vulgar, at times. The business of drying his back with a turkish towel is not nice and very unclassy, and the business of picking things off his body should be eliminated at once. Also, the fingers up to the nose.

Miss Barron returned in the same costume but minus the hat a number was used for a finish.

Miss Barron is pretty and shapely. She can shimmy cleverly, but that about lets her out. She can neither sing nor, with the exception of a few steps, dance well. The leader of the band might get by in burlesque, which seems to be his style, but he is rough for vaudeville.

The jazz band is no better and no worse than many of the others. It is not as noisy as some of the others, if that is anything in its favor.

The act is essentially small time, lacking class and enough definite entertainment value with the number employed to make it a sought after commercial acquisition. H. W. M.

"DOT" WILSON REBOOKED

Dorothy "Dot Dimples" Wilson, singing comedienne, has been rebooked over the Sun and associated time. She will play a return date in every theatre on the time.

NEW ACTS AND REAPPEARANCES

(Continued on another page)

HARRY AND TOM LINTON

Theatre—*Proctor's 58th St.*
Style—*Musical Comedy.*
Time—*Twenty minutes.*
Setting—*Full stage.*

While styled as a musical comedy entitled "An Alaskan Romance," the Linton act is nothing more than a succession of bits done by the two Lintons, into which is interwoven a number of songs interpreted by a sextette of girls led by a young woman with a fairly good singing voice. The act, however, runs smoothly, the two Lintons get all of their comedy over to laughs and the chorus works with precision.

The setting represents the arctic regions, Harry and Tom Linton being marooned there while in quest of the North Pole. The latter portrays the role of an explorer, while Harry takes off a negro who has been inveigled into leaving Yonkers and joining the expedition. Although it happens to be the warmest day of the year in the North, he is just freezing to death and, besides, has not eaten for a long stretch.

The leader of the expedition encounters an Alaskan belle who promises to get them something to eat. She provides them with a number of pills which represent a form of condensed food. This gives rise to a great deal of comedy, Harry deriving but little enjoyment out of a minute tablet which is supposed to be a bowl of clam chowder. The team work a number of other bits, all good for laughs.

During the interims, the girls of the ensemble display their charms in various becoming costumes. One number, especially, was worthy of the applause it received, it involving a special and pretty drop depicting an arctic sunrise. Tom Linton went over well in a singing number in which he was supported by the chorus, while the prima donna also scored in several vocal selections.

A fast finish is used wherein the girls bombard those in the front rows with "snowballs." The turn is well presented and the action is fast enough to insure it becoming a good feature at the small time houses. J. Mc.

McDONALD AND McLEOD

Theatre—*Proctor's 58th St.*
Style—*Talk.*
Time—*Fifteen minutes.*
Setting—*One.*

While it drags in some spots, this turn has enough at its close to finish strongly and will probably meet with approval at the small time houses.

A drop in one depicts the exterior of a home in Scotland. A native in typical Highland garb is revealed sitting on a bench whittling a stick of wood. An effervescent son of Erin enters and there results a dialogue, parts of which are funny but a great deal of which lacks punch.

A singing number by the Irishman is followed by some more talk, resulting in a verbal battle between the pair. The Scot then says that he will sing a song, but he needs a derby hat. The old bit of getting a hat from one of the ushers is then used and, at the end of the number, the Scot ruins the tile. His apparent embarrassment results in winning a number of laughs, which are increased when a "plant" in a balcony box cries out "Well, Why don't you pay him for the Kelly." Some cross-fire between the "plant" and the duo on the stage ensues, much to the amusement of those out front. Finally, the chap in the box says that the hat episode concerns him as much as any one else, whereupon the Scot replies, "All right, let him pay for the hat." J. Mc.

DETZEL AND CARROL

Theatre—*Keith's Jersey City.*
Style—*Blackface comedy.*
Time—*Fourteen minutes.*
Setting—*Special, in "one."*

A "hokum" blackface comedy act with all the old bits, including the electric battery of bygone minstrelsy.

In the examination of the organs of the body with the special electrical machine, the two might note that the liver is on the right side of the body and not on the left.

About the broadest line heard in many a long day in either vaudeville, burlesque or anywhere else on the rostrum, was used when the patient remarked, after the doctor had tickled him for some time, "Doctor, kiss me." A coarse derisive laugh from the gallery denoted that the intent had carried. This should never have got by the first show.

The greatest example of jockeying for applause at the end of an act, extant, was used by the two, who "stalled" at the entrance, one for the other, used a Tom Tom, put out their arms like soubrettes about to embrace the audience, and we almost expected to see them throw a kiss.

The act is small time, very, and does not, to the writer, seem to have any place in present day vaudeville. The two might be very capable with another vehicle, but the present is of a style too attenuated to cause even passing interest from the patrons of advanced entertainment. H. W. M.

ANGER AND ADELON

Theatre—*Proctor's 58th St.*
Style—*Singing and comedy.*
Time—*Twelve minutes.*
Setting—*One.*

Although a little slow in getting started, Al. Anger and his sister, Adelon, came through with enough stuff before the finish of their turn to go over to one of the best hands of the bill at this house.

The girl enters first, followed soon after by Anger. They pass each other several times and then accidentally bump.

Anger begins to win laughs through his ability to change his facial expression. He then rattles off a number of gags, some new and some old, his sister serving as a good foil. The latter then offers a syncopated number which meets with approval. A recitation that is very antique is next offered by Anger and might be eliminated, as it falls rather flat. Some more cross-fire is well handled and gets over, while a duet for a close sends the team off to a rousing hand. Anger is a good comedian, while his partner is a likeable little miss. They would both appear to better advantage with better material. J. Mc.

REED AND LUCY

Theatre—*Audubon.*
Style—*Singing and piano.*
Time—*Twelve minutes.*
Setting—*One.*

This Reed makes a neat appearance, possesses a pleasing voice and a fair delivery. But, on the last mentioned, he falls down. With careful application and study, however, he can learn the art of selling a number more effectively. Time is the cure for that.

Lucy accompanies at the piano and does that well, but shows up poorly in her solo. To make allowances, let us say that she had a poor piano to work on. Even with that, she could have done better.

At present, Reed and Lucy will do for the time they are playing. Whether they can do for better, depends upon how they take advantage of their "possibilities." G. J. H.

LINA ABARBANELL

Theatre—*Coliseum.*
Style—*Musical playlet.*
Time—*Eighteen minutes.*
Setting—*Full stage (special).*

Imagine! A former musical comedy star enters vaudeville and does not offer one song from any of the successes in which she has appeared. Impossible, you say! But, it really is true.

Lina Abarbanell is the one we refer to. She hasn't even a vestige of any number from any show she has starred or appeared in. In fact, even the orchestra plays a special written introduction as a curtain-raiser instead of one of her successes. We can't get over it.

Miss Abarbanell is not as young as she used to be. Which does not require a very large amount of brains to say, for none of us are. Still, she dances lightly and sings pleasingly. Which is all that counts in the long run.

The scene is laid in a bedroom. Miss Abarbanell, whose character name is Clarisse, and her husband of two months, are billing and cooing, as couples of two months' experience are sometimes wont to do. However, the male dove must leave for three days. He exits.

Let us cut the plot short. Enter lover number one. Knock on door; lover number one hides under bed. Enter lover number two. Repeat ceremony and this chap hides in big chest. Repeat again and put lover number three in clothes closet. Only, this time it is darling hubby who has really returned, because he cannot stay away from his darling.

An excellent situation, worked up cleverly and excellently handled. Full of laughs and lovers. Finally, hubby discovers each lover. Enter Gendarme, which is French for cop. She has the cop search all lovers and finds, on them, the jewelry they had brought to give her, on the proviso that she would have breakfast with each of them. Claims the jewelry is hers and gets it. Lovers are marched off to the bastile. Hubby and wife close, billing and cooing as before. What could be sweeter?

A song and dance is done with each lover and, even with the husband, perhaps for the sake of impartiality.

But the act is very, very clever. And the cast is excellent. So is Lina. And, remember the greatest personal asset she has is that she does not sing her former successes. Success! G. J. H.

HOYT, HARRIS & WINTERS

Theatre—*Harlem Opera House.*
Style—*Singing and talking.*
Time—*Fifteen minutes.*
Setting—*One.*

A tall girl of a decided brunette type entered, wearing a black cloak. She complained that she was being followed by a man and made an exit.

Two men then entered in business suits that didn't harmonize very well and got a number of laughs with a line of talk.

The girl then re-entered in a decidedly low gown of black net and jet over a black foundation. From one viewpoint, the gown was quite daring being as low as possible. A published ballad was done in forceful tones that were nasal and showed no musical training. The impression was made that the girl had, from her manner of putting the song over, worked in burlesque.

The men then return and some talk between the three showed no class and the business of biting the girl's arm should be eliminated in vaudeville.

They finish the act with a number and drew enough applause at the supper show to take one bow.

The act is inclined to be slapstick and runs to low comedy, shows no class and, for the three people employed, is not sufficiently "punchy" to make it, commercially, an acquisition for any but the medium houses where, with a few changes, it may interest and keep moving. H. W. M.

IRATE FATHER SEPARATES COUPLE

CHICAGO, Ill., Jan. 3.—Dorothy Miller, musical comedy star, is having the time of her young life. Miss Miller eloped to Crown Point, Ind., with Frederick Curtis Ross, of Oak Park, Ill., and was married. The ceremony was performed by Justice Howard Kemp of Crown Point. Frank S. Miller, father of the bride, is indignant and when he discovered the Indiana marriage he swore that he would have the marriage annulled immediately. The actress's father swore out a warrant for the arrest of the couple and they were taken to the detective bureau. The bride's parents were immediately notified and they came to the detective bureau and took their daughter home with them, leaving the disappointed bridegroom in the hands of the city authorities. Young Ross was released a few hours later and immediately set out to find his actress-bride.

ASHER LEVY ENGAGED

CHICAGO, Ill., Jan. 3.—Asher Levy, assistant general manager of the Orpheum Junior circuit, is to be married to Miss Ruth Ginsburg, daughter of Mr. and Mrs. I. A. Ginsburg, of Aurora, Ill. The announcement was made by Mr. Levy at a bachelor dinner, given in his honor on Friday night.

LEONARD TO DIRECT FOR PERRY

George Perry, vice-president and general manager of the Perry Plays, Incorporated, has just signed Robert Z. Leonard to direct his first production, starting January 10. This production is to be one of four special productions made this year by Mr. Perry. Mr. Leonard has just finished directing Mae Murray in her latest picture for Famous Players. His most recent picture is "The Restless Sex."

JONES BUYS "JEMS"

Al. Jones, who is owner of the Greenwich Village Follies, with Green and Anderson, bought "Jim Jam Jems" from John Cort last week, the deal being completed on Thursday night, last. After a two weeks' layoff to revise, and recast the show, it will open in Boston for a run there, with Chicago, and Philadelphia, to follow. The show closed in New York January 1st.

CHARTER NEGRO OPERA CO.

ALBANY, Dec. 30.—The Secretary of State has granted a charter of incorporation to the Negro Grand Opera Company of New York City. It is capitalized at $50,000 and directed by H. Lawrence Freeman, Valdo L. Freeman and Carlotta L. Freeman. It has been organized for the purpose of producing grand operas, operettas, musical comedies and motion pictures.

COHAN WILL HAVE 15 SHOWS

When production plans for next season are completed, George M. Cohan will have fifteen shows running at the same time, including the "Mary" companies. Among the new shows to be produced are "Finger Prints," a new drama by Augustus Thomas, a new musical play by Otto Harbach and Lou Hirsch, a new farce by Jose Rubens, a new comedy by Cohan himself, and "Love and Learn," a new comedy by Vincent Lawrence and Edgar Selwyn, which opened last week in Baltimore.

The Bock Producing Co.

220 North Cheyenne Avenue, Tulsa, Oklahoma, wishes to employ a few more EFFICIENT PERSONS in the HOME-TALENT THEATRICAL BUSINESS. Requirement: A reasonably good education; personality to associate with best people; ability in theatrical production; willingness to work.

AN OPEN LETTER

A few weeks ago I decided to retire from the stage after 22 years of active service and enter into the agency business, as I knew my years of experience as a successful artist and a showman would be a tremendous factor in assuring success. LO and BEHOLD before a week had passed I was swamped with many acts and original ideas. The reputation I had built up among my former associates in this profession as a SQUARE DEALER and a HARD WORKER acted as a boomerang and they responded. Unfortunately I had a few more weeks to play for Mr. Lubin on the MARCUS LOEW CIRCUIT that would take me out of town for three weeks, so I had to postpone the opening of my office until January 24th. I have rented a dandy suite of offices in the **ROMAX BLDG., 245 W. 47th ST., NEW YORK, SUITE 515,** and when I return MY HAT IS IN THE RING, and you can rest assured that if you do business with me you will have my personal efficient service, as I have no partners or assistants to do it for me, and I will handle only a limited number of high-class acts. Until my office opens I can be reached as per my route at bottom of this letter. Let me hear from you. With best wishes to all members of this notable profession for a successful season, I am

Yours very truly,

MERCEDES

ADDRESS
Wk. Jan. 3—Loew's, Boston
Wk. Jan. 10—Emery, Providence

ADDRESS
Wk. Jan. 17—Empire, Fall River
Wk. Jan. 24—At My Office Indefinitely

PRINCESS LIVINGSTON
SOUBRETTE — JIMMY COOPER'S "BEAUTY REVUE"

BERNIE GREENE
Juvenile, Characters and Violin Specialty with Jimmy Cooper's "BEAUTY REVUE"

May BERNHARDT and LEA Mabel
FEATURED WITH CHAS. ROBINSON'S PARISIAN FLIRTS

CHAS. E. PENDLEY
STRAIGHT MAN — GEO. JAFFE'S JOY RIDERS

IRENE LEARY
INGENUE — I. H. HERK'S BEAUTY TRUST

ETHEL SHUTTA
FEATURED DANCING COMEDIENNE — SISTER OF JACK — WITH TOWN SCANDALS

FANNY ALBRIGHT
ONE OF THE DAINTIEST INGENUES IN BURLESQUE — "JINGLE JINGLE" CO.

HARRY (WEE WEE) KILBY
PLAYING CHARACTERS THANKS TO STONE and PILLARD. — Direction—IKE WEBER

JESSIE McDONALD
Just Soubrette with MONTE CARLO GIRLS. Thanks to TOM SULLIVAN

Jack—GIBSON—Jessie
A CYCLE OF LAUGHS AND THRILLS

JACK GREGORY AND CO.
in "NOVELTY LAND"
Has Another New One: "THE SHIMMIE BEAR," a Riot, But Lay Off! Am Protected. Now Playing the Loew Circuit.

ED DALY AND HIS TANGLED ARMY
IN VAUDEVILLE

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Comedy Variety Surprise — In Vaudeville

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BURLESQUE NEWS

ALL JAZZ REVUE CLEVER AND BRIGHT DANCING SHOW

Irons and Clamage's "All Jazz Revue" is a better comedy show this season, than last, and proved thoroughly enjoyable at the Star last Thursday night. It has a good looking lot of girls in the chorus and they are a young crop, just in from the West, mostly new to the patrons of this house. They sing and dance, the owners spared no expense in costuming them.

The comedy is split up with Lou Powers, Happy Freyer and George Slocum. Powers is doing his "tad" a low comedy part that was liked here. He is a funny Irishman, but is inclined to slow up at times. He still retains his voice, which he showed to an advantage several times in songs.

Freyer is doing an eccentric boob, a comedy role well suited to him. His make-up is funny and he has the right idea of putting this character over, although he could be given a better opportunity to show his wares. What chances he has, he makes the best of.

Slocum, who is doing several comedy parts, shows up best as the tramp. He is fast, a good tumbler and amusing. He works hard, and seems very anxious to please.

Jack Stamford is doing the straight. This young man is a clean cut young chap, who works well to the comedians and reads his lines nicely. He can sing and is no mean hoofer. He has a classy wardrobe of many changes. Every time he appears, he has a different suit of clothes on. He too is a hard worker and aggressive straight man.

Sammy Lewis is used in several of the scenes, but is carried with the show evidently for his dancing, as he is a corking good hoofer. He worked up several of the numbers of the principals to a fine degree and put over a dandy specialty.

Nadine Grey, pretty in form and face, is the ingenue. Miss Grey, an exceptionally clever dancer, had improved greatly in her work since last season. She sings well and gets her numbers over nicely. She also reads lines most satisfactorily. Her dancing is her best, she is not alone graceful but does a lot of acrobatic feats while dancing. She kicks high with either foot, does splits and cartwheels. She is pleasing to look at and displays a handsome wardrobe.

Pearl Hamilton, an attractive young lady, danced her way into the hearts of the audience early in the evening. She is an artiste in this line. Miss Hamilton has winning ways and a pleasing personality. Her wardrobe is very pretty and becoming to her style. She has her share of numbers which she handles well.

The Morette Sisters are about the same as last season. They have a few numbers and do a musical act. They seem over anxious in all they do and they work the "kind applause" thing over time.

The "hold up" bit was done by Freyer, Slocum, Pearl Hamilton and the Morette Sisters.

The "speech" bit went over well as Powers, Slocum, Freyer, Stanley and the Misses Grey and Morette did it.

A talking specialty by Powers and Stanley was amusing.

The "electric chair" bit was well worked up and had the house in a good humor as it was given by Powers, Slocum, Stanford and Miss Hamilton.

The "French" bit pleased as Freyer, Powers, Stanford and Miss Grey did it.

The Morette Sisters were next in their musical act.

In the cabaret scene that followed the men appeared in dress suits and tuxedos working straight except Powers who wears a comedy dress suit. In this scene specialties were offered.

Miss Grey gave a pretty exhibition of toe dancing that was appreciated and generously applauded.

Powers sang a burlesque Italian opera and was in good voice, it went well.

Miss Hamilton was a decided success with her eccentric dancing, which was prettily executed.

Lewis more than pleased with his dancing specialty in which he did an impersonation of Frisco at the finish very well.

A jazz band specialty was next with Stanley playing a cornet, Miss Hamilton at the piano and the Morette Sisters playing the trombone and violin, Lewis doing a dance; it went over big.

The dramatic scene was followed in which Powers, Freyer, Slocum, Stanley and Miss Grey appeared.

The bathing scene was well staged and the effects prettily carried out.

The "sucker" bit went over nicely as Powers, Freyer and Miss Grey did it.

Powers and Miss Gray went big in their talking and singing act in one.

In the Sultan's harem scene Miss Hamilton introducing a snake dance, more than pleased. She did it artistically and as pretty as one could wish to see.

The "All Jazz Revue" is a good entertainment, a fine dancing show and has pretty girls. The mechanical part of the show is well taken care of. SID.

WINTER GARDEN SHOW LAST WEEK WAS VERY PLEASING

Matt Kolb's offering at Minsky Brothers' National Winter Garden last week, proved a success from both a comedy and scenic standpoint, as well as being a fine musical programme.

He called the book "A Night in Hades," and it was in two parts and six scenes, prettily staged and well carried out.

The "Furnace and Reception Room in Hades," the opening of the second part was the best scene from a production view It had flame effects, making it very realistic.

Shargel and Mackey held up the comedy. These boys work well together. Shargel, as a Hebrew, and Mackey doing his eccentric Dutch.

Jimmy Francis played several characters, as well as doing straight, with which he opened. He played a tough part, a Chinese, very well, but stood out most as the Devil.

Johnny Kaine, shortly after the opening, did a dope, which character he carried out through the show, doing it very nicely.

Lucille Rogers was in excellent voice Wednesday afternoon and sang "Just Like a Gypsy" creditably, taking several encores. She wore a beautiful gown.

Maybelle, always there in reading lines and feeding comedians, lived up to her past reputation. She sang "Stop, Look and Listen" and "If They Don't Want the Irish in Ireland" in fine form. Her costumes were pretty.

Lively little Babe Wellington, displaying a lot of ginger, put "No" and Satan, I'm Here" over cleverly. She also did well in the bits. She is a shapely little miss.

Helen Stanley, a cute little blonde with curls, worked nicely and sang "Marimba," "Ching A Ling's Jazz Band" and "My Family's Gone Jazz Band Mad" very well.

Rose Chapman, a new member of the company and a rather good looking brunette, is the ingenue. She has a dandy contralto voice for putting a number over. She sure did well with "Broadway Blues" and "I Used to Love You," getting several encores with each.

This young lady is not alone attractive looking, but has a pleasing personality and a rather pretty form which she displays in tights in one number. She also has a neat way of dressing her hair, tight back on her head, which is very becoming. She was in several scenes, reading her lines well.

Matt Kolb worked in several of the bits himself. Shargel, Mackey and Babe Wellington worked the "I lost it" bit, putting it over well.

In the "table" bit, Mackey, Shargel, Kane, Kolb and the Misses Maybelle and Chapman, proved entertaining.

Shargel and Kane did well in their "dope" talking specialty.

The "count ten" bit was funny as Mackey, Shargel, Kane, Francis and Miss Stanley did it.

The "hero" bit went over all right as Mackey, Francis and Miss Maybelle worked it.

In the "Opium Den" scene, Shargel, Mackey, Francis and Kane were amusing. The "dream" bit, with Mackey, Shargel, Kane and Miss Maybelle smoking the pipe, pleased.

Princess Doveer again offered an artistic dancing specialty early in the second part surrounded by the girls in union suits, that won favor.

Miss Rogers' specialty followed, in which she offered two big numbers which stopped the show. She surely rendered her numbers excellently.

The chorus girls worked hard and looked well from the front. They wore pretty costumes.

The show was a success and they liked it here. SID.

NEW THEATRE TO OPEN IN FEB.

WASHINGTON, D. C. Jan. 2.—The Capitol Theatre, this city, is nearing completion and should be ready to open about the middle of February.

This is the old Lyceum which was destroyed by fire last Winter. It will again play the attractions of the American Burlesque Circuit.

ROSE PUTS ON NEW BOOK

CHICAGO, Ill., Dec. 30.—Lew Rose, who recently joined "The Beauty Trust" company, has put on an entire new book. He is stage manager of the show.

EVOL WITH "MIMIC WORLD"

Evol, formerly with Jean Bedini's "Twinkle Toes," is now with the "Mimic World" in vaudeville.

VIOLET BUCKLEY CLOSES

Violet Buckley closes at Kahn's Union Square Saturday night.

VAUDEVILLE NEWS

NEW YEAR AT N. V. A. BIG SUCCESS

One of the largest crowds in the history of the building was present at the National Vaudeville Artists' Clubhouse on New Year's Eve. Every table was sold out, with the occupants paying $7.50 per cover. This, in comparison with outside rates, was considered very reasonable.

Motion pictures were shown for the first time in the clubhouse by Bobby McLean and Company, who came down from Healy's. McLean also established another precedent at the club by being the first ice-skating act ever seen there. The New York Police Glee Club also entertained, as did Aileen Stanley. A special orchestra, of eleven pieces, directed by Owen Jones, was present for the occasion.

CONWAY ACT RE-CAST

"The Beautiful Lady," by Edward Harold Conway, head of the Orpheum Publicity Department, has been re-cast and staged by Holbrook Blinn and will open on the Orpheum time at the Palace, Milwaukee, January 24.

In the cast are Lolya Adler, a daughter of the Jewish tragedian, Jacob Adler, Dorothea Thomas, a niece of Holbrook Blinn, and Daisy Riegar. A special "cyc" and properties have been furnished by Robert Sobey who designed those for "The Mirage." Gowns are by Mme. Francis. Carl Kahn is the carpenter.

"BEAUTIFUL LADY" ROUTED

"The Beautiful Lady," the sketch of which Edward Harold Conway, the publicity manager of the Orpheum circuit is the author, and which was directed by Holbrook Blinn, plays Pittsburgh and Johnstown next week, following which Erie will be played.

The act opens on the Orpheum circuit at Milwaukee, with 22 weeks to follow, January 24th.

REGENT TO HOLD DANCE CONTESTS

B. S. Moss' Regent Theatre has decided to hold regular weekly dance contests for amateurs at that house as a result of an experiment tried there on last Thursday evening. The contest will be for cash prizes and will be held every Thursday night. Harold Eldridge, who took charge of the dance contests in the Proctor houses, will direct the contest at this house.

MOSS OPENING TWO

B. S. Moss will have two new houses opening in February. In addition to the Atlas, the Grant theatre, at Webster and Freemont Streets, with a seating capacity of 3,500, will open about the middle of February, with a policy in line with the Coliseum and other houses on this time that play split weeks.

HOTEL PAYS 'FRISCO $1,800

'Frisco, Eddie Cox and Loretta McDermott have signed a contract to appear at the Majestic Hotel in Philadelphia for four weeks at $1,800 a week. In addition, they will receive room and board gratis and have permission to play vaudeville at the same time.

RUTH BUDD TO SAIL

Ruth Budd, who is now appearing in the Ziegfeld "Midnight Frolic," atop the New Amsterdam Theatre, will sail for England on February 22, to fill engagements there. She will return within a few months to open a tour of the Keith time here.

HAS APPENDICITIS

CHICAGO, Ill., Dec. 31.—Margaret Kemp, a member of Annie Borden's "On Fifth Avenue" Company, was stricken with appendicitis here last week and forced to undergo an immediate operation. She is reported to be getting along nicely.

BROOKS PARKER IN FRISCO

Brooks Parker, well known along Broadway, is now leader of the orchestra at the Palace Hotel, San Francisco.

BAGGAGE STICKER SYSTEM STARTS

Beginning next week special stickers will be available at all vaudeville houses for the benefit of acts to have their baggage transported with more attention paid to it. These stickers will bear the words, "National Vaudeville Artists," and will have space on them for the name of each act and the destination of their baggage.

Arrangements have been made with all railroads throughout the country to have vaudeville artists' baggage given attention. It is thought that this will help alleviate the baggage situation.

MUST ASK IN ADVANCE

Requests for guest cards at the N. V. A. must now be made in advance and the members are now limited to two guests on dance nights, holidays or special occasions.

The reason for the new order of things is that the dance floor became so crowded with outsiders that it was almost impossible for the members themselves to get on the floor which was an injustice to them.

KUHNS IN CABARET

SAN FRANCISCO, Jan. 3.—The Three White Kuhns, who recently closed on the Pantages Circuit, opened at Techau Tavern as cabaret entertainers December 25. Others on the program presenting Santy's Revue are Marie Bond, Ruby Adams, Evelyn Francoeur, Pearl Clough, Olive Ann Acorn, Rene Perry, Thelma Harvey, Jess Mendelsohn and Pearl Leonard. Elliston R. Ames is musical director.

SYNCOPATING SIX CLOSES

Al. Sanders' Syncopating Six closed a successful season of one-night stands through Missouri and Illinois, at Champagne, Ill., on December 30.

They will reopen early in January at Tulsa, Okla. George Klein, the traveling manager, is busy getting new numbers ready. Sanders personally is appearing nightly at the Seelbach Hotel, Louisville, Ky., with his own novelty orchestra.

XMAS DINNERS FOR ALL

Every artist appearing in each theatre on the Orpheum circuit and every attache, on Christmas eve, was given a Christmas dinner and a gift.

The dinners were given at the best hotels in town, included 45 houses in 36 cities and marked a new departure in the history of American vaudeville.

ORPHEUM ACTS MARRY

Irene Downing, appearing on the Orpheum circuit with Patton and Marks, in "Bits and Pieces," was married on December 15 to Stanley Lordon, of The Three Lordons, who are traveling with the bill on the Orpheum time. The wedding took place in Des Moines, the Rev. C. W. Mutchler officiating.

REGENT BREAKS RECORDS

Moss' Regent broke all house records last week with its new continuous policy and reduced prices; the Ford Sisters were on the bill for the first half and the screen version of Barrie's "Half an Hour," with Dorothy Dalton, the last.

OPEN TO $1,400

SAN FRANCISCO, Dec. 31.—On the opening day of the new Loew State Theatre, in Eureka, the receipts reached $1,400 for the two shows. The policy will be a change of program thrice weekly.

RITA ARNOLD IN 'TITTLE TATTLES'

ST. PAUL, Minn., Dec. 28.—Rita Arnold has replaced Irene Boye as ingenue of the "Tittle Tattles" of 1920. She opened last week in the part in Minneapolis.

JOIN "TITTLE TATTLE" SHOW

Everette and Kingsbury, a musical comedy act, man and woman, joined the "Tittle Tattle" Show in Milwaukee Sunday.

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RALPH MAY SUE
SMITH, ALLEN and SMITH
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HARRY WILDE
RUBE COMEDIAN. Second season with Jean Bedini "PEEK-A-BOO"

CARRIE FINNELL
SOUBRETTE NATIONAL WINTER GARDEN

IRVING N. LEWIS
DOING ECCENTRIC DUTCH WITH PARISIAN FLIRTS DIRECTION IKE WEBER

BERT and PAULINE HALL
JUVENILE, STRAIGHT AND INGENUE PRIMA DONNA—JACK REID'S RECORD BREAKERS

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NO MORE GRAND CENTRAL SHOWS

After April there will be no more shows or exhibitions held in the Grand Central Palace, this being the decision recently arrived at by new interests that have taken over control of the building and its policies.

S. H. MacSherrie, vice president of the Cattus Realty Corporation, informed a reporter for *The Morning Telegraph* that the flower show, which will be held at the Grand Central Palace February 14 to 19, will probably ring the final curtain down on Grand Central Palace exhibitions and after that date work will immediately start on transforming the Palace into a modern office building. The Cattus Realty Corporation not long ago purchased considerable stock owned by the Nemours Trading Corporation and this stock carried with it the control of the Merchants and Manufacturers Exchange.

There are twelve floors in the Grand Central Palace building, the building being the property of the New York Central Railroad. Its assessment valuation is $3,380,000. The first show was held in the Grand Palace in 1911 and and it has housed many big exhibitions of every nature. In 1918 the building was taken over by the Government and turned into Base Hospital No. 6, but was returned to its owners the following year. The automobile show will be held at the Palace this month, following which the maritime, silk and flower shows will be staged.

JAN. 26 TO BE HOOVER DAY

January 26 has been set aside by the Motion Picture Owners' League of America and the Motion Picture Owner's League of New York as "Herbert Hoover Day." On this day the entire catalogues of all the exchanges in the country will be put at Hoover's disposal free of charge, and money of all the members' theatres will be donated to Hoover for the relief fund for the starving in Europe.

Herbert Hoover addressed a meeting of the members of both these organizations on January 1, in the 48th Street Theatre. As a result of the meeting, the above resolutions were adopted.

GIVES WIFE TO ANOTHER

A. N. Botsford, advertising manager of the Famous Players Corporation, admitted last week that he had allowed his wife to obtain a divorce in order that she might marry the man who had been best man at the Botsford wedding. The couple were married in 1914.

Miss Botsford obtained a divorce on September 11 last, in Reno. Three or four weeks later she was married to Raoul Fleischmann, a former college chum of Botsford. The latter declares that a husband should never consider his wife as his own personal property.

SAYS RUTH LOST $35,000

According to Miller Huggins, manager of the New York American Baseball Club, Babe Ruth, the king pin swatter, did not make a financial success in his recent motion picture venture.

"Babe lost $37,500 in a motion picture venture," said Huggins. "The whole works fell flat and $37,500, which was coming to him, vanished in the clouds." Huggins' observations regarding the ball player followed the publication of a story to the effect that Babe had dropped $35,000 on the races in Havana.

LIQUOR IN THEATRE VAULT

BUFFALO, N. Y., Dec. 30.—Champagne, Rhine wine and vermouth, valued at $50,000, found in the basement of the Academy Theatre Building, in the heart of the downtown theatrical district, was taken out of the basement while a performance was going on in the theatre. The manager of the theatre denied knowledge of the storage of liquor in the building. The 156 cases of wines seized were stored in a vault.

RITA WEIMAN SIGNS

Rita Weiman, author of "The Acquittal," has signed a contract with Goldwyn to write one picture and leaves for Los Angeles on January 10 to begin work.

WRITERS FORM CLUB

The N. Y. U. Writers' Guild, an organization composed of graduates of New York University, who are engaged in the motion picture, theatrical, newspaper and magazine fields, was started at a recent luncheon held at the Cafe Boulevard. The organizers are I. Martin Stern and Rutgers Neilson, both identified with the film industry.

As they affect the picture business the aims of the organization are: 1—To give N. Y. U. its rightful place in the motion picture field as the alma mater of men in the industry. 2—To bring together for mutual benefit all N. Y. U. workers in the film field; a. For the exchange of ideas; b. To promote sociability; c. To advance the interests of members in the industry. 3—To institute courses at New York University in various phases of the motion picture art; a. Scenario writing; b. Advertising.

The Guild has as its nucleus: Deems Taylor, magazine writer and playwright, who was elected chairman; I. Martin Stern, film publicity man, who was elected secretary; William Le Baron, production manager of the International Film Corporation; Rutgers Neilson, news editor of Topics of the Day films; Thomas Gerety, publicity department of W. W. Hodkinson Corporation; Victor Shapiro, exploitation manager of Pathe Exchange, Inc.; Paul Sloane, scenario department of Fox Film Corporation; Edward Marin, exploitation department of Famous Players-Lasky Corporation; Semour Fabian, First National Circuit; Edward P. Smaney, scenario department of Robertson-Cole, and Arthur Schwartz.

MORRISON DECLARES BIG DIVIDEND

At a special meeting yesterday of the directors of the Moir Hotel company, owning and operating the Hotel Morrison, the Terrace Gardens, the Hartford building and several movie theatres, it was decided to declare a dividend of 17½ per cent to all stockholders of record on December 31, 1920. A successful business year made the dividend possible.

"I look for this year to be as big in a business way as last year," said Harry C. Moir, president of the company, after the meeting. "While I have met a few calamity howlers, and find it will be necessary to readjust matters in some lines, you will find Chicago has suffered less than any other city as a result of the recent depression.

"I am going right ahead, pushing my plans harder than ever to give Chicago the largest hotel in the world. When the Morrison is completed it will occupy the entire block from Dearborn to Clark and will contain more than 2,400 rooms."

BUCHANAN GOES TO LASKY

Thompson Buchanan has resigned his post as associate editor of the Goldwyn Pictures Corporation at Culver City and affixed his signature to a term contract under which he takes over a similar title at the Lasky studios, to be associated with Production Editor Frank E. Woods. Mr. Buchanan's new contract will not interrupt his career as footlight playwright. He says playwriting is a disease which one so afflicted cannot resist. We hear that Los Angeles will again enjoy the privilege of providing the stage for the intial production of a new play, which Mr. Buchanan is now writing, following in the footsteps of his "Civilian Clothes."

NEW CAMERA READY

A new camera for motion pictures which reduces eye strain, eliminates all distortion, and produces the same perspective and symmetry as would be visible if the objects photographed were seen in real life, has been demonstrated by George Spoor, who was formerly president of a large motion picture concern.

The camera has two lenses on the principle of the stereoscope and is the invention of P. J. Berggren of Sweden.

WALTER HILL JOINS SELZNICK

Walter Hill resigned last week from the Fox film organization to do publicity work for Selznick. Edward McNamee has stepped into Hill's position with Fox.

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INFORMATION

as to address of **Irene Callahan** will be appreciated by **E. O. George**, Toledo, Ohio, St. Charles Hotel.

HARRIS ANNOUNCES PLANS

In an announcement issued early this week by Sam H. Harris, he outlines his plans for the productions he will make in 1921 and made additions to the list of theatres which will be under his control during the coming season.

On Monday night, in Atlantic City, Mrs. Fiske made her first appearance as a Harris star, the occasion being the premiere performance of "Wake Up, Jonathan!" at the Apollo Theatre. This is a new comedy of American life, written by Hatcher Hughes, a lecturer on the drama at Columbia University, and Elmer E. Rice, author of "On Trial." The play has been produced under the direction of Harrison Grey Fiske. After a brief road tour, Mrs. Fiske will be seen in "Wake Up, Jonathan!" at a New York theatre.

At the same Atlantic City playhouse next Monday night, Mr. Harris will present Francine Larrimore in Rachel Crothers' new comedy, "Nice People." Plans are now being made for the presentation of this piece at a New York theatre early in the new year.

With the advent of the first week in January, Mr. Harris will have three attractions in New York. "Welcome Stranger," will continue indefinitely at the Cohan and Harris Theatre; "Little Old New York" will remain at the Plymouth and on Monday evening, January 3, Grant Mitchell made his New York appearance in "The Champion," a comedy by Thomas Loudon and A. E. Thomas, which has proved a highly successful offering in Philadelphia and Boston.

Richard Bennett and Ernest Truex have been added to the list of stars who will appear under Mr. Harris' management in 1921. For Mr. Bennett's use, Mr. Harris has obtained the right to "The New House," by Louis K. Anspacher. This is described as a domestic comedy and to those who remember Mr. Bennett's success as the Scotchman in "What Every Woman Knows," it will be welcome news that Mr. Anspacher's play will provide him with another Scotch role.

For Ernest Truex, Mr. Harris has secured a new comedy by Clare Kummer. This will be called "Pomeroy," and will go into rehearsal in the spring.

Preparations will begin early in the new year for the production of a musical revue by Irving Berlin, the first of an annual series by Mr. Berlin which Mr. Harris will present.

Two other musical productions are included in Mr. Harris' plans for next year. One of these, "Going Some," will be based on the play by that title, written by Rex Beach and Paul Armstrong. The book and lyrics for this production have been supplied by Otto A. Harbach and the music by Louis A. Hirsch. The other piece will be a musical play by Mr. Harbach.

From Montague Glass and Oscar M. Carter, Mr. Harris has accepted a new play, the title of which will be announced later and production of which is now being planned. Other new plays accepted by Mr. Harris for production are "Jackdaw," by Ethel Lloyd Patterson, and "The Hero," a comedy by Gilbert Emery.

William Collier will appear under Mr. Harris' management in a new play in April.

New theatres which will be under Mr. Harris' management next year are The Music Box, New York, and the Sam H. Harris Theatre, Chicago. Other theatres in the management of which Mr. Harris will be interested in 1921, are the Cohan and Harris, the Bronx Opera House and the George M. Cohan Theatre in New York, and Cohan's Grand Opera House, Chicago.

ERLANGER TO MANAGE HER

Laurette Taylor will appear next season in a revival of "Peg o' My Heart," in which she created the leading role in 1912, playing it in New York for about three years, then going to London for a long run. A. L. Erlanger will present the revival under an arrangement just completed between him and G. C. Tyler, her manager. The piece opens January 24 in Baltimore, then goes on a preliminary tour of four weeks, after which it will be brought into New York.

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FILM FLASHES

Julian Josephson has joined the Goldwyn scenario staff at Culver City, California.

Al J. Kelley, after four years with Metro as an assistant director, has been promoted to director. He has been selected by Bayard Veiller to direct Viola Dana's next starring vehicle, "Home Stuff."

Wallace Worsley, the director, has renewed his contract with the Goldwyn Company.

George Loane Tucker, producer of "The Miracle Man," is recovering from a serious operation performed about three months ago.

Wesley Barry will next be seen in a Western role in Marshall Neilan's new production, "Bob Hampton of Placer."

Ethel Clayton left for California on Monday after a Christmas spent here with her mother and brother.

T. W. Gerety has been added to the Publicity and Advertising Department of the W. W. Hodkinson Company.

"Fanny Herself," Edna Ferber's story, is to be filmed by Tod Browning.

Joseph Dubray has replaced Harry Vallejo as head cameraman of the Benjamin B. Hampton Productions.

Fred Quimby left for Los Angeles last week.

Julian Josephson has been signed by Samuel Goldwyn to write scenarios for Will Rogers.

Hugo Ballin completed "East Lynne" last week.

Francis X. Bushman and Beverly Bayne have returned to New York.

Chester A. Clegg, business manager for J. Stuart Blackton, sailed for England on the Imperator last Thursday.

David R. Bryth, formerly assistant manager at Realart's Detroit office, has been appointed manager at Kansas City.

The Tucker Brothers have acquired the rights to "The House Without Children" for Oklahoma, Texas and Arkansas.

"The Bait," a special feature, starring Hope Hampton, will be released by Paramount after the first of the year.

Byron Munson has been cast for an important role in "What Is the Matter with Marriage?" which Philip E. Rosen is directing for Metro.

Thomas Rickertts has been engaged for a role in "Sorrentina," starring Viola Dana.

Milton Sills has purchased a new residence in Crescenta Park, Hollywood.

Agnes Johnson has signed to write a series of stories for Metro.

Alice Lake has been selected by Metro to star in the special production of "Uncharted Seas," by John Fleming Wilson.

IRISH FILM COMING

On Sunday, January 9, "In the Days of St. Patrick," a motion picture filmed in Ireland, with an Irish cast, will open for an indefinite run at the Lexington Theatre. The story was written from documents collected by the Rev. W. MacSweeney, of Maynooth University, Dublin, through the courtesy of the Royal Irish Historical Society. As an added attraction, the program will also include another film called "Ireland Today."

TWO STARS MARRY

Two film stars were married on the same day last week, in the same town and by the same Justice. The first to take place was that of Dorothy Gish, to James Rennie, appearing in "Spanish Love." They were married by Justice Albert S. Mead, in Greenwich, Connecticut.

Constance Talmadge followed later in the day, with James Piogolo, a tobacco merchant and importer. Mead tied the knot for them also."

EARNED $2.00 PER SHARE

CHICAGO, Ill., Dec. 31.—The Famous Players Canadian Corporation's first statement, covering the year ending August 28 last, shows net earnings before preferred dividend of 8 per cent, $324,896, and after dividends, $144,196. This represents slightly less than $2 per share earned on the common stock.

NEW "PASSING SHOW," BRIGHT AND SNAPPY, BEST EVER AT GARDEN

Wonderful both as a spectacle and as a terpsichorean performance, as well as entailing comedy in abundance, is "The Passing Show of 1921," the ninth in the series, which came into the Winter Garden last Wednesday night.

Willie and Eugene Howard are the two chief laugh provokers, but are capably abetted in the action by the irrepressible Marie Dressler. Sammy White carries most of the dancing burden upon his slender shoulders, while a pulchritudinous ensemble display their charms in some striking and daring costumes.

All in all, the new "Passing Show" furnishes quite an enjoyable evening from the moment Eugene Howard leads in a two-man power dromedary, with his brother Willie sitting astride the beast. He guides it through the new Sahara desert, once visualized as the gay, white, and effervescent Broadway. Willie was a scream throughout the piece. He reproduced Frank Bacon almost to the life, was a riot in the "Mecca" scene, and, more than that, when he started to bust up the quartet scene from "Rigoletto."

As is usual, the new Winter Garden piece derives most of its fun from the pieces that have caught on during the past year, as well as some of those which have flopped by the wayside. The burlesque on "Little Old New York" was the medium for laughs, giggles and guffaws in abundance. Mrs. Rida Johnson Young forgot, in her story, to tell how the Smith Brothers first got the idea of how to break up a cough with a tablet, of how Park bunked into Tilford, or how Heinz started to build up his pickles from three to fifty-seven.

"Spanish Love" also came in for its share and, for a time, one wondered whether the players were in reality the auditors. Marie Dressler furnished most of the pyrotechnics in this scene and threatened, more than once, to cause the collapse of the runway. Harry Watson was another bright spot in the comedy production, while Janet Adair added to the merriment when, in the role of an usher, she screamed, "I wish those ham actors would stay on the stage," this outburst being caused when Watson wouldn't leave the audience until he had recovered his brown derby.

One of the most beautiful novelties was a new series of dream ballets by Cleveland Bronner, assisted by Ingrid Solgeng. It abounded in striking imagination. In costuming, the new piece easily surpasses its predecessors. Especially is this so in the scene, "Mecca."

Cortez and Peggy danced delightfully. Tot Qualters sings, as well as shimmies, J. Harold Murray vocalizes in a most pleasing manner and all of the others contribute in making the piece about the best the Shuberts have so far offered the public. The book of Harold Atteridge is replete with meaty lines and the music of Jean Schwartz lingers after the performance is over.

Standing out from the rest of the cast was Jack E. Rice, who, as Mennen, in the burlesque on "Little Old New York," Dr. Noah Peach, in the one on "The Charm School," Mr. Rice, in a scene called "Broadway to Sahara," amused in a highly effective manner and not only drew but held attention throughout the time he was on stage. Other scenes in which he appears were as a mysterious person, in "The Bat" burlesque, and in one at the Pennsylvania station.

THE PROGRAMME

Messrs. Lee and J. J. Shubert announce the Winter Garden's ninth annual revue, "The Passing Show of 1921," presenting Willie and Eugene Howard, with an all-star cast, including Marie Dressler and Harry Watson. In two acts and twenty-six scenes; staged by J. C. Huffman. Dialogue and lyrics by Harold Atteridge, music by Jean Schwartz. Incidental music by Al Goodman, additional music by Lew Pollock. Dance numbers staged by Max Scheck. Orchestra directed by Al Goodman. Art director, William Weaver.

Produced under the personal direction of Mr. J. J. Shubert.

ACT I.

(The scenes and characters in the order of their appearance.)

DRAMATIC REVIEWS

(Continued from Page 19)

Scene 1—Prologue
Mrs. Knickerbocker.....Ina Hayward
Scene 2—A Book of New York History
Stephen.....Juliet Strahl
Dancen.....Jeanette Dietrich
Scene 3—Little Old New York (Not So Long Ago)
Mrs. Stuyvesant Knickerbocker
Ina Hayward
Irene.....Janet Adair
Bell.....Joseph Toner
The James Boys
Irving O'Hay and Perry Askam
Black.....Joseph Schrode
White.....Abe Aronson
Edison.....Anthony Jochim
Heinz.....W. H. Pringle
Tilford.....Harry C. Bannister
Park.....Miles Mershon
Mennen.....Jack E. Rice
Gillet.....Robert Gilbert
The Smith Brothers
Francis X. Mahoney and Irving Mels
Lydia Pinkham.....Mae Devereaux
Scene 4—New York "1921"
A Policeman.....Perry Askam
Mr. Oppenheim.....Harry C. Bannister
Moe Levy.....Jack E. Rice
George Sidney Solomon.....W. H. Pringle
The Stranger.....Anthony Jochim
Scene 5—The Charm School
Lady Billy.....Dolly Hackett
Rosalie.....Rosalie Mellette
Helen.....Helen Mellette
Poor Little Ritz Girl.....Mae Devereaux
Mabel St. John.....Emily Miles
Lerry Jamare.....Grace Keeshon
Topsy Lemaire.....Mildred La Gue
Miss Charity.....Ruth Mills
Bevans.....J. Harold Murray
"Mary".....Gaby Lorraine
"Irene".....Janet Adair
Dr. Noah Peach.....Jack E. Rice
Frances Belasco Starr.....Marie Dressler
Scene 6—The Rattle
Miss Rattle.....Tot Quarters
Scene 7—A Few Winter Garden Beauties in Silks and Satins
Ina Hayward
Scene 8—"The Desert Cafe"—Times Square
Miss New York.....Grace Keeshon
Mr. New Yorker.....Frank Ridge
Scene 9—Broadway to Sahara
Sammy.....Willie Howard
Jean.....Eugene Howard
The Camel
Joseph Schrode and Abe Aronson
Mr. Gray.....Jack E. Rice
Miss Nice.....Emily Miles
Miss Sweet.....Dolly Hackett
Cowboy.....Harry C. Bannister
Scene 10—You May Be a Bad Man
Dolly Hackett and Some Prairie Flowers
O'Hanlon and Zambounis
Scene 11—"Lightnin'"
Alfred.....Harry C. Bannister
Josephine.....Dolly Hackett
Frank Bacon.....Willie Howard
Scene 12—The Bat
May.....Janet Adair
Mrs. Hopwood.....Marie Dressler
A Man.....Robert Gilbert
The Doctor.....Harry C. Bannister
Detective.....Harry Watson
Bijou.....Ina Hayward
Gardener.....Anthony Jochim
Interpreter.....Gene Martinette
A Mysterious Person.....Jack E. Rice
Scene 13—Two of a Kind
Miss Strutter.....Eileen Rooney
Mr. Strutter.....Sammy White
Scene 14—Chinese Mecca
Sing High.....Willie Howard
Sing Low.....Eugene Howard
Mr. White.....Frank Ridge
Bevans.....J. Harold Murray
Gov. Inspector.....Robert Gilbert
Chin See.....Janet Adair
La See.....Dolly Hackett
The Lady of the Lamp.....Ina Hayward
Scene 15—"Mecca"
The Sultan.....J. Harold Murray
Abdulla.....Harry C. Bannister
Zobeida.....Janet Adair
Merra.....Kathleen O'Hanlon
Selah.....Theo. Zambouni
Fatima.....Helen Mellette
Kataf.....Rosalie Mellette
Fixerah.....Frank Grace
Ali Shah.....Johnny Berkes
Scene 16—Rigoletto Quartette

ACT II.

Scene 1—Dream Fantasies Ballet
A Series of Visualized Dreams. Conceived and executed by Cleveland Bronner.
Spirits of Dreams—Misses Mode, Roray, Talwynne.
Mystery.....Cleveland Bronner
The Moth and the Flame—Ingrid Solfeng, Cleveland Bronner.
Spanish Visions—Misses May, Woods, Summerville, Pierce, Smith.
Love Phantoms—Miss Solfeng, Mr. Bronner.
Spirit of the Globe—Vanity—Mr. Bronner and the Misses Flynn, White, Wayne, H. Fox, Myamer, D'Arcy.
The Dream Priestesses—Misses Clowes, Lenney, Delmore, Stryder.
Dual Natures—Mr. Bronner.
Spirit of the Orient—Miss Solfeng.
Fire Flies—Mr. Bronner and Ensemble.
Scene 2—Rigoletto Quartette
Willie Howard, Eugene Howard, Violet Englefield, Ina Hayward.
Scene 3—"Where Is the Beautiful Face?"
J. Harold Murray
Scene 4—Versailles
Cortez.....Stephen Cortez
Peggy.....Miss Peggy
Tot.....Tot Qualters
Prof. Strong.....Irving O'Hay
Miss Adams.....Ina Hayward
Miss Bates.....Grace Keeshon
Jean.....Eugene Howard
Matthew.....Francis X. Mahoney
Gaston.....Harry C. Bannister
Page.....Robert Gilbert
Cousin Esther.....Emily Miles
Mr. Masher.....Perry Askam
A Mysterious Person.....Jack E. Rice
Scene 5—"Smiling Sam"
Mr. Strutter.....Sammy White
Scene 6—Spanish Love
Rogue.....Robert Gilbert
Chiquita.....Mildred La Gue
Margueretta.....Grace Keeshon
Alvarez.....Anthony Jochim
Domingo.....W. H. Pringle
Furnsantra.....Mae Devereaux
Margals.....Sammy White
An Usher.....Janet Adair
Romero.....Percy Askam
Marie Adel Carmen.....Marie Dressler
William.....Harry Watson
Java.....J. Harold Murray
Poncho.....Harold C. Barrister
Cortez.....Stephen Cortez
Peggy.....Miss Peggy
Scene 7—Out Front
Frankie.....Frank Grace
Johnny.....Johnny Berkes
Tot.....Tot Qualters
Scene 8—In the Dark
A Woman.....Marie Dressler
A Man.....W. H. Pringle
Scene 9—The Golden Cage
J. Harold Murray
Scene 10—An Egyptian Bath
Sultana.....Adele Devereaux
Rubyiat.....Tot Qualters
Scene 11—Pennsylvania Station—At the Magazine Stand
Gladys.....Orilla Smith
Sammy.....Willie Howard
Mama.....Mae Devereaux
Mr. Swain.....Jack E. Rice
Miss Maid.....Emily Miles
Jean.....Eugene Howard
Scene 12—A Garden Dancing Blues
Brace and Berkes, Mellette Sisters, Cortez and Peggy, and Winter Garden Steppers.

Scenery designed by William Weaver. Painted by Walter Schaffner at Shubert Scenic Studios. Models executed by George Stimmel.

Musical Numbers

Act 1

"Hello, Miss Knivkerbocker"....Ina Hayward and some New York Girls
"In Little Old New York.....Janet Adair with a group of old-fashioned sweets
"When There's No One to Love"....Dolly Hackett, Mellette Sisters, and a few lonely girls
"The Charm School".....J. Harold Murray and some charming charmers
"A Rattling Good Time".....Tot Qualters and the Good Time Girls
"Silks and Satins".....Ina Hayward and a few Winter Garden Beauties
"Broadway to Sahara".....Frank Ridge
Selections.....Willie and Eugene Howard
"You May Be a Bad Man".....Dolly Hackett, Zambounis and O'Hanlon and Bad Man and Prairie Flowers
"My Wife".....Willie and Eugene Howard
"Ta Voo".....Dolly Hackett, Janet Adair and Ta Voo Girls
"The Lady of the Lamp".....J. Harold Murray and Ina Hayward
Oriental.....Grace and Berkes, Mellette Sisters and Allah Jazzers

Act II

"Dream Fantasies".....Cleveland Bronner and some Dreams
A Bit of Opera....Willie and Eugene Howard, Violet Engelfield and Ina Hayward
"Beautiful Faces".....J. Harold Murray, Mellette Sisters and Beauties We All Know
"Becky from Babylon".....Willie Howard
"Parisienne Passionettes"....Tot Qualters and some cute Parisienne Passionettes
"Smiling Sam".....Sam White and a few strutting girlies
"Tip Top Toreador"....Ina Hayward and Spanish Love Girls
"The Golden Cage".....J. Harold Murray
"Rubyiats from the Rubyiats"....Tot Qualters and Sparkling Rubyiat Girls
"Sweetest Melody".....Eugene and Willie Howard
"The Dancing Blues"....Grace and Berkes, Mellette Sisters, Cortez and Peggy, and Winter Garden Steppers

Buds and Blossoms in the Winter Garden

Dorothy Bruce, Marie Stafford, Charlotte Sprague, Mildred Soper, Barbara McCree, Muriel Seeley, Lyola White, Helen Fox, Mona Hode, Louise Wayne, Hazel Flynn, Alice Rohrey, Marja Talwynne, Virginia Wilson, Lenore D'Arcy, Mary Clowes, Zillah Lenney, Anita Mirrarar, Madeline Smith, Emma James, Elsie May, Betty St. Clair, Flo Summerville, Violet Ayres, Violet Weber, Glada Davies, Elf Lorraine, Dixie O'Neil, Kitty Desmond, Edna Starch, Jean Fox, Estelle Lang, Jean Scott, Elfin Haye, Dorothy Daniels, Billie Davis, Louise Darcy, Ann Delmore, Ruth Newman, Edith Pierce, Sonia Fields, Ruby Howard, Jeanne Danjou, Dolores Mendez, Lucilla Mendez, Laralda Popenny, Poppy Morton, Marjorie Hope, Shirley Gallop, Peggy Sletner, Kitty Holton, Ethel Baedor, Sophie Howard, Marion Joy, Evelyn Meade, Ruth Channing, Margaret Wood, Elaine Courtney, Mildred Lee, Orilla Smith and Marie Kane.

Orchestrations under the supervision of J. Bodewalt Lampe.

This theatre provides a cloak room to all persons gratis. The management will not be responsible for the loss of wraps, coats, hats, canes, etc., left under the seats or in boxes.

Builder for the Shubert theatres, Edward Margolies.

Manager Winter Garden, Ben H. Mallam.

NORA BAYES PIECE, "HER FAMILY TREE," VERY AMUSING

"HER FAMILY TREE." A musical comedy in two acts and seven scenes. Lyrics and music by Seymour Simons; book by Al Weeks, Arthur Baer and Julius Tannen. Presented by Hassard Short at the Lyric Theatre, Monday evening, December 27, 1920.

THE CAST.

Nora Bayes, Al Roberts, Florence Morrison, Thelma Carlton, Jerome Brunter, Randall Sisters, Marguerite Daniels, Cecil Harrington, Helen McCarty, Millie Oertel, Florence Brady, Evelyn Sintae, Grace Russell, Dorothy Morrison, Edith Rook.

Julius Tannen, Frank Morgan, Una Fleming, Alan Edwards, Tom Bryan, Donald Sawyer, Henriette Wilson, Betty Stewart, Ray Vance, Dudley Wilkinson, Polly Bowman, Cecile Lee, Estelle Nesbit, Grace Rivers, Earl Mossman.

With the ease and grace that has made her one of the most popular comediennes in the country, Nora Bayes took the centre of the spotlight at the Lyric Theatre last Monday night in a rather amusing and entertaining musical fantasy styled, "Her Family Tree."

In addition to her vocalization, which has always enabled her to win salvos of applause, Miss Bayes showed that her sense of drollery has stayed with her. Julius Tannen ably abetted in the action, with his breezy line of chatter.

The theme is rather threadbare but interesting, the story beginning with a party at the home of Miss Bayes, at which the comedienne enquires if she is the same Miss Bayes as in her previous incarnations. Julius Tannen decides to solve the question and brings into play a magic crystal into which he gazes. The crystal gazing process leads to a number of episodes of different periods as far back as when Noah built the ark. In all of them, the audience learns that the Miss Bayes has not differed materially.

The idea of the piece leads to some period costuming and scene setting of rare beauty and richness. All of the episodes scored, with appropriate dance music interpreted mostly by Una Fleming, Thelma Carlton, Alan Edwards and Tom Bryan. The trappings lent themselves agreeably to burlesque and in one scene Miss Bayes had some snappy moments with Frank Morgan as a knight of yore. In a scene reminiscent of the days of '49 in California she was also very entertaining in a skit on the style of a Western thriller.

The piece is distinguished by a tuneful score by Seymour Simons, while the book is unusually amusing. "Bugs" Baer, the newspaper writer, and Al Weeks, a dramatic critic of Detroit, are responsible for it.

LUPINO LANE RETURNS TO LONDON

LONDON, Dec. 29.—Lupino Lane, who appeared in the New York production of "Afgar," has returned to take part in Wylie and Tate's pantomime, "Aladdin" at the London Hippodrome. On the termination of his engagement here, he will return to America to resume his role in "Afgar."

"NIGHT BOAT" FOR COLONIAL

CHICAGO, Ill., Jan. 3.—The Colonial Theatre will have as its springtime show the musical comedy entitled "The Night Boat." It will arrive here on March 6, following the engagement of Ziegfeld's Follies, which is at present playing its local engagement.

VAUDEVILLE BILLS

(Continued from Page 23)

WALLA WALLA AND NO. YAKIMA, WASH.
Pantages—The McIntyres—Beck & Stone—Countess Verona—Clair Vincent & Co.—The Novello Bros.—The Borassini Troupe.

SEATTLE.
Pantages—Melnotte Duo—Redmond & Wells—Baldwin, Blair & Co.—Doll Frolics—Howard & Ross—4 Bell Hops.

VANCOUVER, B. C.
Pantages—Three Sons of Jazz—Salvation Molly—Sidney & Townley—Maud Earle Co.—The Pals—3 Bartos.

VICTORIA, B. C.
Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemoe's Japs.

TACOMA, WASH.
Pantages—Wyoming Trio—George & Ray Perry—Stateroom 19—Walton & Brandt—Putting It Over.

PORTLAND, ORE.
Pantages—Robert Swan—Burt & Edith Kuhn—Walter Law Co.—Calvin & Wood—Private Property.

TRAVEL.
Pantages—Four Bouchas—Denishawn Dancers—Kennedy & Francis—Rigoletto Bros.

SAN FRANCISCO, CAL.
Pantages—Zara Carmen Trio—Mabel Blondel—Carl Rosini—Jerry & Bohannon—Jarrland Octette.

OAKLAND, CAL.
Pantages—Stuart & Keely—Chisholm & Breen—Lane & Plant—4 Renees—Schwartz & Clifford—Sweet Sweeties.

LOS ANGELES, CAL.
Pantages—Selma Braats—Rubini Rosa—Mr. & Mrs. Melburn—Chot, Dody & Midge—Rowing River.

SAN DIEGO, CAL.
Pantages—Pop Pouli—Lincoln Vernon — Perry Hussey—6 Venetian Gypsies—King & Irwin—4 Fantinos.

LONG BEACH, CAL.
Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Boris Fudkin.

SALT LAKE, UTAH.
Pantages—Girl in the Air—Devore & Taylor—Schwarz & Clifford—Melody of Youth—Murray Bennett—Powell Troupe.

OGDEN, UTAH.
Pantages—Fulton & Mack—Charles Moratti Co.—Saint and Sinner—Wilson & McEvey—Joe Whitehead—Sweet Sixteen.

DENVER, COL.
Pantages—Lambs Manikins—Gaylord & Herron—Winter Garden 4—Dancers Supreme—Lorens & Wood—6 Harlequin.

TRAVEL.
Clemenso, Bellings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Dika—Snap Shots.

MARCUS LOEW'S CIRCUIT

NEW YORK CITY.
American (First Half)—Craig & Catto—Fox, Benson & Co.—Frank Morrell & Co.—Five Musical Buds—Rose Valyda—Jimmy Rosen & Co.—Anthony & Arnold. (Last Half)—Sensational Toys—Harris & Lyman—Johnson Bros. & Johnson—Brower Trio—Jack Reddy—Eddie & Grace Parks.

Victoria (First Half)—Busse's Dogs—Dixie Hamilton & Co.—Skelly & Heit Revue—Lewis & Thornton—Gordon & Germaine. (Last Half)—Le Vaux—Play & Castleton—Bernard & Meyers—Mimic World.

Lincoln Sq. (First Half)—Linko & Linko—Flo Ring—Tom Davies & Co.—Bernard & Meyers—Brower Trio. (Last Half)—Swain's Cats & Rats—Ralph Seabury—Eckhoff & Gordon—Anthony & Arnold—Fads & Frolics.

Greeley Sq. (First Half)—Swain's Cats & Rats—Ralph Seabury—Marshall & O'Connor—Mimic World. (Last Half)—Clair & Martin—Craig & Catto—Skelly & Heit Revue—Mallon & Case—Weise Troupe.

National (First Half)—Max Circus—Allen & Moore—Eckhoff & Gordon—Ting-a-Ling. (Last Half)—Little Pippifax—Gene & Katherine King—Marshall & O'Connor—Sweeties.

Boulevard (First Half)—Play & Castleton—Rose & Lee Bell—Coscia & Verdi—Frank & Mazie Hughes. (Last Half)—Three Falcons—McDermott & Hagney—Frank Morrell & Co.—Dance Festival

Ave. B. (First Half)—Lyndall Laurell & Co.—Stone & Moyer Sisters. (Last Half)—Fusso, Teis & Russo—Lamberti—The McNaughtons—J. K. Emmett & Co.—Texas Comedy 4—Theodore Trio.

Delancey St. (First Half)—Sensational Togo—Gene & Katherine King—McDermott & Hagney—Bell & Belgrave—Al Shayne—Christian Christensen. (Last Half)—Harry Leroy—Frank & Leary—Devine & Sands—Chas Rice & Co.—Ward & King—Japanese Revue.

BROOKLYN.
Metropolitan (First Half)—Three Falcons—Helen Vincent—Eddie & Grace Parks—Ward & King—Dance Festival. (Last Half)—Max Circus—Dixie Hamilton & Co.—Bell & Belgrave—Koler & Irwin—Five Musical Buds.

Fulton (First Half)—Harry LaToy—Clair & Martin—Chas. Rice & Co.—Johnson Bros. & Johnson—Fads & Frolics. (Last Half)—Busse's Dogs—Rose & Lee Bell—Julia Curtis—Ting-a-Ling.

Palace (First Half)—Lamberti—Weston & Eline. (Last Half)—Busse's Dogs—Lyndell Laurell & Co.—Criterion Four—Four Bangards.

Warwick (First Half)—Busse's Dogs—The McNaughtons—Texas Comedy 4—4 Bangards. (Last Half)—Fox, Benson & Co.—Helen Vincent—Al. Shayne & Co.

BOSTON.
(First Half)—Maxon & Norris—Margaret Merle—Helvey & Brill—Kibel & Kane—Neil McKinley—Odiva & Seals. (Last Half)— Aerial Howards—Bowers & Saunders—Bairi & Crystal—The Crisis—Imperial Four—Odiva & Seals.

HAMILTON, CANADA.
Skating Macks—Clifton & Kramer—Telephone Tangle—Harry Lee—Siegel & Irving.

MONTREAL, CANADA.
Three Kanes—Coffman & Carroll—Eddie Carr & Co.—Zelaya—Dor Marsell & Rag-pickers.

PROVIDENCE.
(First Half)—Dennis Bros.—Josephine Lenhardt—Rawles & Van Kauffman—Mercedes—Friend & Downing—Hite, Reflow & Lohr. (Last Half)—Nat Burns—Helvey & Brill—Marston & Manley—Mercedes—Jones & Jones—Aerial De Gros.

TORONTO, CANADA.
Lieut. Thetion & Co.—Edmunds & LaVelle—Jerome & Albright—Lelia Shaw & Co—Vardon & Perry—Royal Italian Five.

PATERSON
(First Half)—Dorothy & Wahel—Sylvester & Schaffer—Alexandria—Felix & Fisher. (Last Half)—Larry Clifford Trio—Bennett & Lee—Geo. Moore Co.—Bells Duo.

READING
(First Half)—Geo. & L. Gardner—Flagler & Malia—Harriet Rempell Co.—McGrath & Deeds—Derkin's Animals. (Last Half)—Jean & Valjean—Ford & Goodrich—Lew Welch Co.—Fred T. Hayden—Pearl Regay Co.

SHENANDOAH
(First Half)—Amanda Gilbert Boys—Burns & Wilson—Shelvey Bros. (Last Half)—Saymoya—Irene Flory—Elkins, Fay & Elkins—Current of Fun.

SYRACUSE
(First Half)—Tony & George—Geo. Hall—Clinton & Rooney—Suite 16—Clinton & Harvey—Dewitt B. & Torrence. (Last Half)—Paulette & Ray—The Parshleys—Geo. Nagel—Baraban & Groh—Piccolo Midgets.

STAMFORD
(First Half)—Tony Cornetta Co.—Rose Garden—Murray Voell—Kafka & Stanley. (Last Half)—Juvenile Follies—Maxine Bros. & Bobby.

SARATOGA
(First Half)—The Parsuleys—White, Black & Useless. (Last Half)—Karu Kary—Mack & Dean—The Herberts.

SCHENECTADY
(First Half)—Frank Shields—Henry & Moore—Russ Leddy & Co.—Quixey Four—The Doll House. (Last Half)—Equille Bros.—Demarest & Doll—Jack Kennedy & Co.—Eckert & Moore—Kuma & Co.

STEUBENVILLE
(First Half)—DeLyte Girls—Luhn & Dreiss—Grace Wallace Boys—Jack O'Brien. (Last Half)—Perea & Marguerite—Mack & Reading—Nash & O'Donnell—Fred & Ma Dale—Enigma.

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Mr. Cohan in the Title Role

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Daddy Dumplins
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Monte Carlo Girls
Next Week—TIDBITS OF 1920

BROOKLYN THEATRES

Gayety Theatre Throop Ave. & Broadway
THIS WEEK
TIDBITS OF 1920
Next Week—TEMPTERS
EVERY SUNDAY TWO BIG CONCERTS

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Ralph Avenue and Broadway
GIRLS DE LOOKS
Next Week—GIRLS FROM HAPPYLAND

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FOX RELEASES READY

The provision William Fox has made for supplying picture show men with attractions during the first month of 1921 presents an attractive array of offerings with some of the most popular Fox stars featured. There is a definite release date set for the William Russell, Shirley Mason, Louise Lovely, Eileen Percy, Buck Jones and Pearl White attractions with dates still to be selected for Tom Mix and George Walsh offerings that are completed and ready for exhibition.

Following the release of Buck Jones in "Two Moons," on December 19, the next feature introducing that new star in the Fox constellation will be "The Big Punch," originally announced as "Fighting Back," a photoplay by Jules G. Furthman, who also made the scenario. The date assigned to "The Big Punch" is January 30. In the organization supporting Jones will be Barbara Bedford, his new leading lady; George Seligman, Jennie Lee and others. Jack Ford directed this one, with Frank Good as cameraman.

George Walsh got under way across the screens with "Number 17" in the week ending December 18, and preparations are active for presentation of the athletic Fox star in "Dynamite Allen" as the follow up, although a definite release date has not been fixed. The story and scenario of "Dynamite Allen" were furnished by Thomas F. Fallen, with Dell Henderson directing and Charles E. Gibson as cameraman. There will be an uncommonly large company presented in support of Walsh, with Edna Murphy, Dorothy Allen, Carola Parsons, Mrs. Lottie Ford and Nellie Parker Spaulding in prominent roles, Byron Douglas, J. Thornton Baston and Brigham Royce will be leaders among the supporting males.

Louise Lovely stars the New Year as a Fox star presenting, on January 2, "Partners of Fate," a picture made from a story by Stephen Chalmers. Bernard Durning directed Miss Lovely in this offering from a scenario by Robert Dillon, with Glen MacWilliams cameraman.

On January 9 William Russell will start his rounds with "The Cheater Reformed," a photo-play story and scenario by Jules G. Furthman which was directed by Scott Dunlap. Seena Owen is Mr. Russell's leading lady in the offering, with Sam DeGrasse as the villain in the case. Ruth King and Jack Brammall enact roles that are only secondary in interest to the leads.

Eileen Percy's January date is the 16th, and the play she will present carries the questioning title 'Why Trust Your Husband?" George E. Marshall, who directed Miss Percy in this offering, shares honors with Paul Cazenauve in credit for the story. Lucian Androit was the cameraman. In support of Miss Percy the lead employs Harry Myers, with Hayward Macks as the trouble-making villain. Milla Davenport, Jane Miller and Bess True have prominent supporting roles.

Tom Mix having presented "Prairie Trails" under releasing date of December 26, as the liveliest of holiday offerings, his following attractions will be "The Road Demon," for which a definite date has not as yet been provided. As it will be offered at latest date in the second month of the year, it seems fitting to mention "The Road Demon" among the coming events. This feature was written and directed by Lynn F. Reynolds and will show Claire Anderson as Mix's leading lady, with George Hernandez in a prominent role.

Shirley Mason in "Wing Toy" is the Fox release for January 30. This feature, directed by Howard M. Mitchell, was made from Pearl Dole Bell's story, with scenario by Thomas Dixon, Jr. Edward Dodds acted as assistant to Director Mitchell and the cameraman was Glen MacWilliams. Raymond McKee is Miss Mason's leading man, with Harry Northrup the heavy and Betty Schade playing second lead.

Mention of Pearl White's January release completes the list for that month. Miss White's "The Thief" has been reported as rounding out big audiences for exhibitors ever since its release November 29, and a sufficient time will elapse to give showmen every advantage of Miss White's popularity in "The Thief" before January 23 brings "The Mountain Woman." This feature was adapted from Chas. Neville Buck's story, "A Pagan of the Hills."

Charles Giblyn directed Miss White in this attraction, working from a scenario by Ashley T. Locke, while Joseph Ruttenberg looked after the photography. Richard C. Travers heads Miss White's supporting company in "The Mountain Woman," with Lloyd Bacon playing the heavy and J. Thornton Baston in an important role.

BRILL BUILDING AGAIN

Sol. Brill, well known in theatrical circles as a builder of amusement palaces and as a producer, will build a new theatre in Brooklyn on Manhattan Avenue, Greenpoint. It will have a seating capacity of 2,000 and be a modern fireproof building along the architectural lines of the latest Broadway playhouses. The house will be devoted to the presentation of motion pictures, in conjunction with a program of high-class music rendered by vocal and instrumental artists and a large orchestra.

Building operations will commence the first of February, and it is contemplated that the playhouse will be opened on or about Labor Day. The architect is Eugene De Rosa.

Mr. Brill has built the following theatres: The Jefferson, Hamilton, Washington and Eighty-sixth Street theatres, all in Manhattan, and the Sumner, Globe and Central theatres, Brooklyn, the Rialto Theatre, Newark, New Jersey, and the Strand Theatre, Far Rockaway.

CHILDREN GIVE PLAYS

Three plays were given at the Longacre Theatre last Tuesday and Wednesday afternoons by pupils of the Professional Children's School as a means of raising funds toward the erection of a new school building. All three moved with professional precision, as every participant who appeared is a professional of either the theatre or the screen.

"The Rescue of the Princess Winsome," a charming fairy play directed by Mrs. Robert F. Lyman and Mrs. Louis DeFoe, opened the bill. The other two plays were "Dancing Dolls," and "The Adventure of Lady Ursula."

Among the children who apeared in the different pieces were Anne Dale, George Lister, Zaidee de Becker, Wanda Valle, Naomi Johnson, Robert Little, Harry Ward, Eugene Lowe, Jeanne Bailey, Gloria Plaisance, Leath Kent, Albert Peters, Helen Chandler, Steven Davis, Richard Gray, Donald McClelland, Russell Hewitt, Honey Kay and George Kelby.

GALLI CURCI BUYS HOUSE

MINNEAPOLIS, Dec. 31.—Mme. Amelita Galli Curci will build a $100,000 home here and reside in Minneapolis after her marriage, January 15, to Homer Samuels.

Announcement of the opera star's decision to build a home and live in this city was made to-day by Mr. and Mrs. C. J. Samuels, the prospective bridegroom's parents. They said plans for erection of the house on the Samuels family estate in St. Louis Park, Minneapolis, had already been started.

NEW LEHAR OPERA HEARD

"Where the Lark Sings," Franz Lehar's operetta, had its American premiere at the Manhattan Opera House last week, where it was sung in German, under the direction of Mrs. Oscar Hammerstein. The book is by Dr. A. M. Willner and Heinz Reichert.

Max Bratt sang the tenor role of the hero, while the part of his sweetheart was sung by Martha Ganzberg. Others were Kurt Gordon and Oscar Hafmann.

EMMA JANVRIER MARRIED

Emma Janvrier, the character comedienne in musical comedy, appearing with many well known stars, and Kenneth Bradshaw, stock character comedian, were married last November, it was learned this week. Miss Janvrier was divorced by her first husband some years ago.

BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves Joy Bells—Grand, Hartford, Conn., 3-8; Jacques, Waterbury, 10-15.
Abe Reynolds Revue—Casino, Philadelphia, 3-8; Hurtig & Semon's, New York, 10-15.
Best Show in Town—Lyric, Dayton, 3-8; Olympic, Cincinnati, 10-15.
Bostonians—Star, Cleveland, 3-8; Empire, Toledo, 10-15.
Bowery—Columbia, New York, 3-8; Casino, Brooklyn, 10-15.
Bon Tons—Gayety, Washington, 3-8; Gayety, Pittsburgh, 10-15.
Big Wonder Show—Palace, Baltimore, 3-8; Gayety, Washington, 10-15.
Dave Marion's Own—Gayety, Toronto, 3-8; Gayety, Buffalo, 10-15.
Ed Lee Wrothe's Best Show—Empire, Newark, 3-8; Casino, Philadelphia, 10-15.
Flashlights of 1920—Gayety, Omaha, Jan. 3-8; Gayety, Kansas City, 10-15.
Follies of the Day—Gayety, Kansas City, 3-8; open 10-15; Gayety, St. Louis, 17-22.
Folly Town—Gayety, Montreal, Can., 3-8; Empire, Albany, N. Y., 10-15.
Girls de Looks—Empire, Brooklyn, 3-8; Empire, Newark, 10-15.
Girls of the U. S. A.—Miner's, Bronx, New York, 3-8; Orpheum, Paterson, 10-15.
Girls from Happyland—Hurtig & Seamon's, New York, 3-8; Empire, Brooklyn, 10-15.
Golden Crooks—Gayety, Pittsburgh, 3-8; Park, Youngstown, O., 10-12; Grand, Akron, 13-15.
Hip Hip Hooray Girls—Empire, Toledo, 3-8; Lyric, Dayton, 10-15.
Hits and Bits—Olympic, Cincinnati, 3-8; Star and Garter, Chicago, 10-15.
Harry Hasting's Big Show—Gayety, Buffalo, 3-8; Gayety, Rochester, 10-15.
Jollities of 1920—open 3-8; Gayety, St. Louis, 10-15.
Jack Singer's Own Show—Gayety, St. Louis, 3-8; Columbia, Chicago, 10-15.
Jingle Jingle—Jacques, Waterbury, 3-8; Miner's Bronx, New York, 10-15.
Lew Kelly Show—Berchell, Des Moines, Iowa, 2-5; Gayety, Omaha, Neb., 10-15.
Mollie Williams' Own Show—Gayety, Rochester, 3-8; Bastable, Syracuse, N. Y., 10-12; Gayety, Utica, 13-15.
Maids of America—Bastable, Syracuse, 3-5; Gayety, Utica, 6-8; Gayety, Montreal, Can., 10-15.
Million Dollar Dolls—Stamford, Conn., 5; Park, Bridgeport, 6-8; Empire, Providence, 10-15.
Powder Puff Revue—Star & Garter, Chicago, 3-8; Gayety, Detroit, 10-15.
Peek-a-Boo—Casino, Brooklyn, 3-8; People's, Philadelphia, 10-15.
Parisian Whirl—Park, Youngstown, O., 3-5; Grand, Akron, 6-8; Star, Cleveland, 10-15.
Roseland Girls—Orpheum, Paterson, 3-8; Majestic, Jersey City, 10-15.
Rose Sydell London Bells—Empire, Providence, 3-8; Casino, Boston, 10-15.
Snappy Snaps—Gayety, Detroit, 3-8; Gayety, Toronto, Ont., 10-15.
Social Maids—Casino, Boston, 3-8; Columbia, New York, 10-15.
Step Lively Girls—Columbia, Chicago, 3-8; Berchell, Des Moines, Iowa, 9-11.
Sporting Widows—Empire, Albany, 3-8; Gayety, Boston, 10-15.
Town Scandals—Gayety, Boston, 3-8; Grand, Hartford, Conn., 10-15.
Twinkle Toes—People's, Philadelphia, 3-8; Palace, Baltimore, 10-15.
Victory Belles—Majestic, Jersey City, 3-8; Perth Amboy, 10; Plainfield, 11; Stamford, Conn., 12; Park, Bridgeport, 13-15.

AMERICAN WHEEL

All Jazz Revue—Empire, Hoboken, 3-8; Cohen's, Newburg, N. Y., 10-12; Cohen's, Pittsburgh, 13-15.
Bathing Beauties—Century, Kansas City, 3-8; Lyceum, St. Joseph, 9; Gayety, Minneapolis, 17-22.
Beauty Trust—Standard, St. Louis, 3-8; Century, Kansas City, 10-15.
Beauty Revue—Howard, Boston, 3-8; New Bedford, 10-12; Fall River, 13-15.
Broadway Belles—Star, Toronto, Ont., 3-8; Academy, Buffalo, 10-15.
Big Sensation—Empress, Cincinnati, 3-8; Lyceum, Columbus, 10-15.
Cabaret Girls—Plaza, Springfield, 3-8; Holyoke, 10-11; Greenfield, 12; Miles, Schenectady, N. Y., 13-15.
Cute Cuties—Gayety, St. Paul, 10-15.
Follies of Pleasure—Gayety, Baltimore, 3-8 open, 10-15; Bijou, Philadelphia, 17-22.
French Frolics—Cohen's, Newburgh, 35; Cohen's, Poughkeepsie, 6; Howard, Boston, 10-15.
Girls from Joyland—Haymarket, Chicago, 3-8; Park, Indianapolis, 10-15.
Girls from Follies—Gayety, Louisville, 3-8; Empress, Cincinnati, 10-15.
Grown Up Babies—Lyceum, Columbus, 3-8; Empire, Cleveland, 10-15.
Hurly Burly—Gayety, Milwaukee, 3-8; Haymarket, Chicago, 10-15.
Jazz Babies—Academy, Pittsburgh, 3-8; Penn Circuit, 10-15.
Joy Riders—Cadillac, Detroit 3-8; Englewood, Chicago, 10-15.
Kewpie Dolls—Academy, Buffalo, 3-8; Cadillac, Detroit, 10-15.
Kandy Kids—Penn Circuit, 3-8; Gayety, Baltimore, 10-15.
Lid Lifters—Avenue, Detroit, 3-8; Academy, Pittsburgh, 10-15.
Mischief Makers—Gayety, Newark, 3-8; Reading, Pa., 13; Grand, Trenton, N. J., 14-15.
Monte Carlo Girls—Olympic, New York, 3-8; Gayety, Newark, 10-15.
Naughty Naughty—Star, Brooklyn, 3-8; Empire, Hoboken, 10-15.
Pat White's Gayety Girls—Gayety, St. Paul, 3-8; Gayety, Milwaukee, 10-15.
Parisian Flirts—Trocadero, Philadelphia, 3-8; Majestic, Scranton, 10-15.
Puss-Puss—Empire, Cleveland, 3-8; Avenue, Detroit, 10-15.
Razzle Dazzle—Reading, Pa., 6; Grand, Trenton, 7-8; Bijou, Philadelphia, 10-15.
Round the Town—Park, Indianapolis, 3-8; Gayety, Louisville, 10-15.
Record Breakers—New Bedford, Mass., 3-5; Fall River, 6-8; Grand, Worcester, Mass., 10-15
Some Show—Philadelphia, 3-8; Star, Brooklyn, 10-15.
Social Follies—Elmira, 6; Niagara Falls, 7-8; Star, Toronto, Ont., 10-15.
Stone & Pillard's—Englewood, Chicago, 3-8; Standard, St. Louis, 10-15.
Sweet Sweetie Girlies—Majestic, Scranton, 3-8; Binghamton, 10-12; Elmira, 13; Niagara Falls, 14-15.
Tittle Tattle—Gayety, Milwaukee, 3-8; Haymarket, Chicago, 10-15.
Tiddle de Winks—open 3-8; Trocadero, Philadelphia, 10-15.
Tempters—Greenfield, 5; Miles, Schenectady, N. Y., 6-8; Gayety, Brooklyn, 10-15.
Tidbits of 1920—Gayety, Brooklyn, 3-8; Olympic, New York, 10-15.
Whirl of Mirth—Grand, Worcester, 3-8; Plaza, Springfield, 10-15.

SELZNICK HAS THREE

Three productions are announced for January release by Selznick Pictures Corporation and include "The Chicken in the Case," in which Owen Moore is seen in another of his farcical characterizations; "World's Apart," starring Eugene O'Brien, and "You Can't Kill Love," a story of love, romance and adventure.

"The Chicken in the Case" is an original story written and directed by Victor Heerman and picturized by Sarah Y. Mason. Mr. Moore portrays the role of a gay man-about-town who is due to inherit a fortune at the ripe age of 44 unless he marries prior to that time. In order to corral the fortune sooner and in order to meet his financial obligations, he pretends to be married and uses his pal's wife as the bait upon his unsuspecting aunt. Accordingly, the aunt relents and forthwith pursues a procedure of rectifying Steve Perkins' mode of living. Instead of turning over the money to Steve, auntie places it in the name of his supposed wife, and the complications that ensue afford Mr. Moore many opportunities for a mirth-provoking farcical characterization.

In the supporting cast are seen Katherine Perry, Ziegfeld Follies girl and well known beauty, in the leading feminine role; Teddy Sampson, who is best known for her work in comedy productions; Vivia Ogden, Walter Walker and Edgar Nelson. The production is scheduled for release on January 10.

The age-old philosophy that love is indestructible and that its holy flame burns forever is given a new angle in "You Can't Kill Love," directed by Burton George. A man who has always been able to buy whatever he wanted, with money bought a wife, but he proved to be a weakling and selfish. As a result, when a stronger man comes along and pays marked attention to his wife, he finds himself unable to cope with the situation. More than one-half of the production is laid amid the beauty of the Canadian Rockies, on Lake Louise and in International Park.

Heading the cast are Hedda Hopper, who plays the leading feminine role, and William B. Davidson in the leading male part. Maurice Costello, the old-time screen favorite, who marks his return to the silent drama in this production; Betty Hilburn, wistful star of "Girl of the Sea" fame; Charles Gerard, the well-known heavy; Warren Cook, Patrick Hartigan and Red Eagle are the other members of the cast. Michael J. Phillips wrote the story, and it was picturized by Edward J. Montagne. "You Can't Kill Live" is set for January 20 release.

"World's Apart" reveals Eugene O'Brien in the role of a young man who is spurned by his best girl because his fortune is not as great as that of his rival. Many picturesque exteriors form a striking background to the production, and one of these shows a realistic fox-hunting scene in which a number of prominent society people participated. The scenes were laid at Warrentown, Va., a famous fox-hunting rendezvous, and among the society members who took active parts in the picture were the Drexel Biddles, the Belmonts, Sterling Larabee, Mrs. Robert Hitts, Mrs. Madge Stone, Courtland Smith and others equally prominent in the social world.

Playing opposite Mr. O'Brien is Olive Tell, who has appeared in many productions as a star in her own right. Other members of the cast include Florence Billings, Arthur Houseman, Warren Cook, Louis Prussing and William H. Tooker. Alan Crosland, who directed Mr. O'Brien in the recently released Selznick picture, "Broadway and Home," guided the latest O'Brien production to the screen. The story was written by John Lynch.

BIG HOUSE IN SACRAMENTO

SAN FRANCISCO, Dec. 31.—A big, new, moving picture theatre is to be built at once by the Lasky Famous Players' Corporation of Sacramento, according to Geo. W. Peltier, of the Capital National Bank, representing the corporation. The theatre is to be on L street, between Ninth and Tenth. The building will cost $500,000, and will be ready in eight months, Peltier says.

Peltier told the commission that this is the biggest expansion project Sacramento has seen since pre-war days. The structure will cost more and be a bigger thing for Sacramento than the Hotel Sacramento was. Following consent by the city commission for building a bridge across the ally from the K street entrance, the corporation is to be organized at once in San Francisco. It will be a branch of the institutions operating in San Francisco, Los Angeles and other cities. The theatre is to have a larger auditorium than that of any theatre on the Coast outside of San Francisco and Los Angeles.

George Hudnutt is already drawing the plans. The theatre will occupy a space of 160 by 120 feet on the L side, exclusive of the K street entrance.

MAUDE TO OPEN KLAW THEATRE

The opening attraction at the new Klaw Theatre, on 45th street, will be Cyril Maude, in his latest English comedy success, "Lord Richard in the Pantry." The new house is expected to open its doors about the 1st of February.

A WONDERFUL COMBINATION OF COMEDY SKETCH ARTISTS

ROSO MARSTON | GEO. RANDALL | CHAS. ELWOOD

IN THE NEW AND SPARKLING COMEDY GEM "MR. WISE," JAN. 1, 2, 3, POLI THEATRE, NEW HAVEN, CONN.

Victor Hyde Presents DANCING FESTIVAL Emma Darras Manager

PRIMROSE MINSTRELS
Typifying Genuine Minstrelsy with
Mrs. Geo. Primrose
Including JOHN GOSS, TOM MOLLOY, RICHARD ROBERTS, DAN HALEY, MATT MOLLOY, E. BOOTH PLATT

Fascinating Impersonator FRANCIS RYAN Direction MORRIS and FEIL

MY TENTH SEASON, AND AGAIN FEATURED AND PRINCIPAL COMEDIAN MIKE SACKS "OH BABY" COMPANY. PLAYING K. & E. TIME. REGARDS TO FRIENDS.

OLIVE THOMAS' PAL KILLS SELF

PARIS, Dec. 30.—Financial difficulties, as well as worry over divorce proceedings, understood to have been instituted by her husband in Louisville, Ky., are believed to have been responsible for a Christmas eve tragedy in the fashionable Champs Elysee district which ended in the death yesterday afternoon of Mrs. Whatley Peck, a cinema actress and friend of the late Olive Thomas. However, until Mrs. Peck's personal papers are investigated, the Paris police refuse all information concerning the identity of her husband, understood to be prominent in Louisville.

Mrs. Peck was described as thirty-one years old and a handsome blonde. She arrived in Paris last spring and took an expensive apartment in the Avenue Marceau. Occasionally she succeeded in earning something by playing small parts in French films, but depended mainly on monthly remittances which she received from America, according to her maid. These remittances began to diminish recently and Mrs. Peck became despondent. Frequently, it was asserted, she obtained supplies of morphine and veronal, with which she threatened to end her life despite her maid's pleadings.

Last Friday night her maid discovered twenty small packages of veronal, apparently purchased in the Montmartre district during the Christmas eve festivities, which Mrs. Peck had left before midnight, intending, it is believed, to take her own life. However, her maid's pleading again prevailed, but later Mrs. Peck tried to open an artery in her left forearm with a safety razor blade. Only a slight wound was inflicted, however, and after it was dressed Mrs. Peck, promising she would try to sleep, swallowed an overdose of veronal, according to a confession she was said to have made when she was taken to a nearby private hospital in a critical condition Christmas morning. She died in great agony thirty-six hours later.

$25 PRIZE FOR NAME

CLEVELAND, O., Jan. 3.—The Allen Enterprises want a name for their new picture theatre, W. 65th street and Detroit avenue, in the new Gordon Square building, and for a name the firm is willing to pay $25 and give away passes.

All suggestions must be addressed to F. Zartman, Gordon Square Building Co., Detroit avenue and W. 65th street, and the last suggestion must be in by 6 Thursday night of next week.

All suggestions will be marked with the hour and date of their receipt.

For the second person who selects the name, the Allens offer a complimentary ticket for two and good for a period of six months; to the third, a complimentary ticket for one good for a period of six months; to the fourth, complimentary for one for a period of three months; to the fifth complimentary for admission to the new Allen theatre being erected at Euclid avenue and E. 14th street, this ticket good for a period of three months.

Name of the fortunate will be made known just as quickly as the committee can select the most appropriate name from the suggestions received.

MUSICIANS KILLED IN WRECK

CLEVELAND, O., Jan. 3.—Six musicians were instantly killed in an automobile collision with the Twentieth Century Limited on Saturday morning here. Two other musicians were injured. The party was returning from a New Year's Eve festival and the accident occurred while their car was crossing the tracks of the New York Central lines in Euclid Village. The train was westbound.

The musicians killed were all residents of this city. They were Stephen Vmatarick, Max Sussio, Frank Jelenic, Andrew Menovic, Stephen Golesic and Clarence Yutof. Leo Vranic and Frank Gregurich were injured.

"ENTER MADAME" SETS NEW MARK

"Enter Madame" played to a gross of $23,342.50 at the Fulton Theatre last week, setting a new high mark for box office receipts for a dramatic attraction on Broadway.

"IGNORANT WIFE" A GOOD COMEDY

LONDON, Dec. 27.—With a plot that is more or less on familiar lines, "His Ignorant Wife," the first play written by the emotional actress, Ruby Lee, provides a good deal of human comedy, some dialogue which is crisply written, and a natural sequence of situations which gives to the audience an agreeable effect. At its opening at the Royal Stratford here it met with an enthusiastic reception.

The plot is woven about an aristocratic scion of wealth who marries a woman of lowly birth, good hearted but uneducated. After a time she begins to get on his nerves and he sends her away for a vacation. Meanwhile he consoles himself with another woman, who incidentally has a child by him. The other woman and the husband have tired of each other by the time the wife returns. Neglect of the baby causes its death, and the husband decided to go abroad and try to redeem his character as he finds nimself once more becoming infatuated with his wife, who during her year's vacation has become properly educated. Of course when he returns his wife forgives all.

Miss Lee plays the role of the wife with a great deal of charm, going from pathos to comedy with great skill. She makes a genuine hit, both as the uneducated wife, and later as the real lady. Florence Hamilton, as the other woman, is capable, while Arthur Pringle is sufficiently earnest as the husband. Fawcett Lomax gives a good character impression, while others in the piece are Minnie Myrie, Eric Paul May, W. Lloyd Smith and E. H. Page.

WANT ORDINANCE REPEALED

CHICAGO., Ill., Jan. 3.—A resolution repealing the present theatre license ordinance which contains a provision aimed to prevent the operations of theatre ticket scalpers was recommended for adoption by the city council by the council committee on revenue and elections.

Alderman A. J. Cermak, chairman of the committee, said it is planned to pass a new theatre license measure increasing the fee to be paid the city, and the only way to keep the theatres from securing 1921 licenses at the present rate is to repeal the existing ordinance.

The committee also received an opinion from Alderman John H. Lyle declaring the validity of the measure.

NEW ACT FOR "LULU BETT"

"Miss Lulu Bett," now playing at the Belmont Theatre, will no longer be free to decide her own future, as she was in the third act of the original presentation. Under the combined chaperonage of Zona Gale, who dramatized her own novel, and Brock Pemberton, who produced her play, "Lulu" will be married eight times a week (holidays excepted). The change was made last Saturday night as the result of a stream of letters which poured in from admirers of Miss Gale's novel, most of them criticising the former ending of the play, the third act of which has been entirely rewritten.

NEW CENTURY SHOW IN TWO WEEKS

The next Century Promenade production to be known as "The Midnight Rounders of 1921" went into rehearsal on Monday and will be produced in about two weeks. While it is being whipped into shape the Promenade will be closed, "The Century Midnight Revue" having closed there preparatory to a road tour.

CHORUS REBELS AGAINST WEED

When the chorus girls in "Jimmie" threatened to go on strike last Saturday night as a result of their aversion to cigarettes, one of the most popular beliefs in America was virtually blasted almost beyond hope of revival. In the cabaret scene of the play, in which Frances White is appearing at the Apollo Theatre, the girls were compelled to smoke. Their protests against the use of tobacco finally culminated in their decision to rebel. Arthur Hammerstein, the producer, quelled the uprising by ordering imitation cigarettes for the girls.

VOTE ON PASSION PLAY

OBERAMMERGAU, Bavaria, Dec. 30.—The Yuletide finds Oberammergau on the eve of plebiscite, not to determine boundaries or political alignments, but a plebiscite of the Elders to determine whether, in their opinion, the Christian spirit is widespread enough in the world to make it possible for them to enact the Passion Play in 1922 and attract visitors from former enemies countries to see it.

The Oberammergau peasants portray the suffering and death of Jesus Christ in fulfillment of a vow made by the villagers in 1634 to present the sufferings of the Saviour every ten years as an expression of the villagers' gratitude for having been spared from the plague.

The last presentation of the Passion Play was in 1910, the peasants being unable to present it in 1920 because of the unsettled condition of the world and the havoc which the late war wrought among the performers and musicians. Owing to the financial distress of the village also, the wood carvers cannot afford to stage the spectacle unless liberally supported by visitors.

The costumes for the play are intact, but great expense would attach to repairing the assembly hall, seating 6,000, which has been sadly neglected.

The Passion Play is essentially a matter of the heart and soul with the Oberammergau peasants. All of them are anxious to resume at the earliest moment possible when they are sure it can be done without bankrupting the village, and they have finally decided to submit the question to a secret vote of the Council of Elders. They have agreed to abide uncomplainingly by the decision of a ballot to be taken within the next few weeks.

Lang and other leading figures in the sacred drama maintain the patriarchal appearance of their stage roles and may be seen daily going to and from their work.

The earnings of the Passion Play never were large in comparison with those of the ordinary theatrical performances. "Christus" Lang never received more than a thousand marks for enacting the trying role of the Saviour fifty times in any season, yet the earnings were abundant for the simple needs of the villagers.

Within the past twelve months the Oberammergau actors have been constantly rehearsing, producing small Biblical plays in preparation for the greater work. One of the most important plays of recent date was "Samson," in which the title role was played by a brother of "Christus" Mair, who was one of the most famous interpreters of the role of Jesus in the Passion Play.

SPOTLIGHT GIRL TITLE CHANGED

CHICAGO, Ill., Jan. 3.—"The Girl in the Spotlight," which departed eastward Sunday night, headed for some of the Pennsylvania back trails, has dropped its Chicago title and goes eastward under the title of "Mollie Darlin'." June White is a new player in the cast, having succeeded to the role formerly played by Agnes Patterson. After rechristening and revision the show will play a string of one night stands and then go into Philadelphia.

DEATHS

M. B. CURTIS died at the County Hospital, Los Angeles, on December 28. He became well known throughout the country years ago for his characterization of the drummer in "Sam'l o' Posen." Twenty-five years ago he killed a policeman in San Francisco and was acquitted of the charge of murder only after he had spent a great deal of the money he had acquired on the stage.

JOHN H. WHALEN, former circus and minstrel man, died at the age of forty-seven on Tuesday, Dec. 28. He had appeared with Primrose's and Dockstader's minstrel companies for many years. He had also been in burlesque at one time.

JAMES F. DOLAN, fifty-three years of age, died on December 27. He was a member of the vaudeville team of Dolan and Lenharr.

J. BERNARD DYLLYN, well known descriptive ballad singer, and also known as a dramatic actor, was found dead in a furnished room at 305 West Forty-second street, last week. Dyllyn, whose right name was John R. Condon, was born in Brooklyn in 1853, and, during his career, had become popular in vaudeville, musical comedy and legitimate. He was known for his benevolence to standard and ill-fated actors and for charitable acts he performed in their behalf. His last engagement was with "The Royal Vagabond," and with Eddie Foy in vaudeville. He was asphyxiated by a mixture of burning and escaping gas in his room, and was overcome while trying to escape, as the position of his body indicated. A cousin, named Condon, is the only known living relative of Dyllyn.

LOUISE GANDY (RIGGS) died Dec. 29 at Lenox Hill Hospital, New York, where she had been confined for some time. She was well known in burlesque, vaudeville and musical comedy.

JOHN B. McNALLY, manager of Proctor's Newark Theatre, died from a stroke of paralysis at the age of forty-six last week. He was associated with circuses in his early days and was, at one time, part owner of one. He leaves a wife, daughter and three sisters.

JUAN ESPANTA LEON, formerly a Spanish actor, died in Madrid, Spain, on December 26 at the age of seventy-five.

BOBBY PANDUR died on December 20 after an illness of four years. He was forty-six years old. He had appeared in Europe and America with the act known as Pandur Brothers. His one surviving brother, Billy, is now at the New York Hippodrome.

MRS. SOPHIA MONSON, last surviving member of the original cast of the Norwegian National Theatre, established by Ole Bull in 1882, died on Saturday at her home in Pasadena, Cal. She was seventy-eight years old.

JACOBUS VAN WAART, a theatrical costumer, died after a brief illness at the age of eighty-three.

Van Waart supplied costumes for Oscar Hammerstein and many other producers; he was born in Holland.

AGNES HERNDON, who in private life was Mrs. Agnes Herndon Andruss, died at her home in Whitestone, L. I.

Miss Herndon was a prominent actress for twenty-five years and played in "La Belle Marie," "The Woman in Black," "Paid in Full" and many other plays. She was a first cousin of the wife of Chester A. Arthur and was entertained at the White House during President Arthur's term of office.

Albert Andruss, who was the second husband of Miss Herndon, is playing in "Little Old New York" at the Plymouth Theatre.

CHARLES M. WALCOT, a prominent actor for fifty-six years, died at his home in New York at the age of eighty.

Walcot was a member of Daniel Frohman's Lyceum Theatre Company and played with such famous actors as Edwin Booth, John T. Ford, Laura Keene, John Sleeper Clark and Rose Coghlan.

JOHN BUER, in private life known as John Butler, died in London a few weeks ago, at the age of seventy-nine. Until a few weeks before his death, he had been appearing in "The Garden of Allah" at the Drury Lane, in the role of the beggar.

W. E. WOLFF, manager of the Lyceum Theatre, Rochester, N. Y., died on Friday, Dec. 24 The burial took place on Tuesday, the 28th.

LETTER LIST

GENTLEMEN

Albany, C.
Alden, John
Adams, Lowden
Bertrand, Frank
Boyer, C. M.
Busenbark, Harry
Bohme, Walter A.
Bovis, Wm.
Bull, J. C.
Cates Bros.
Cooley, Frank
Cambridge, Frank
Dobler, Lyle
Deming, J. G.
Edwards, Rene
Gordon, Ed.
Glasco, Geo. E.
Harrison, Chas.
Hoffman, Dave
Hines, Palmer
Jane & Gloria
Leahy, Chas.
Love, Albert
Moss, Dic, Jr.
McDonald, M. J.
Mason, John
Macks, Jas. B.
Murphy, Jas. J.
Mokelke, Ed.
Marsh, Len
Nordstrom, Leroy (Pkg)
O'Brien, Thos.
Reynolds, Klyde
Raymonds, The 3
Shaw, Bert
Stewart, Chas.
Marco, J.
Simmons, Danny
Thompson, Mark
Taylor, John
Tenner, T.
Vroom, Mrs. E.
Watson, Alf
Williams, E.
Walsh, Geo.
Williams, Geo. A.
Wilson, Walter
Yockney, J. C. E.

LADIES

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Jackson, Claire
Kenyon, Lillian
Mott, Mary
McComas, Carol
Mack, Mary
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Moxy, Grace
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Morgan, Hilda
Montague, Babette
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